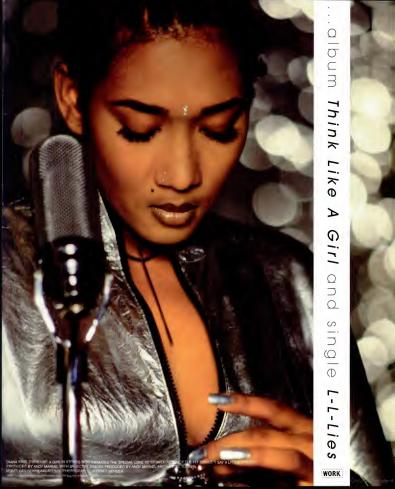
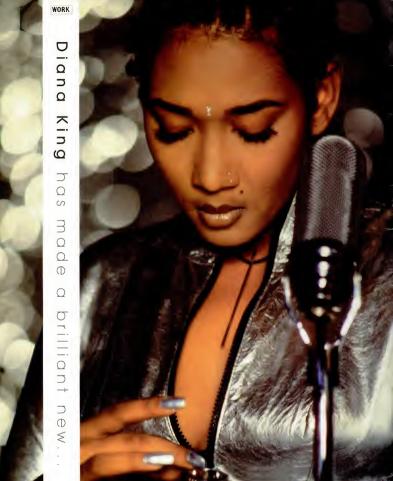
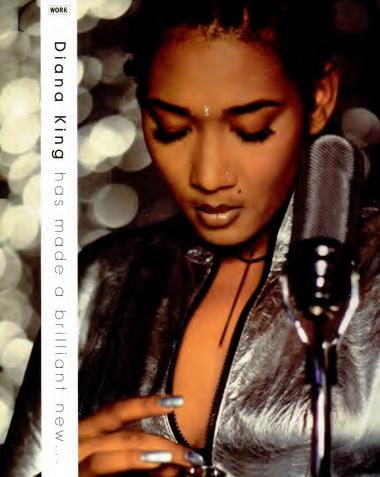
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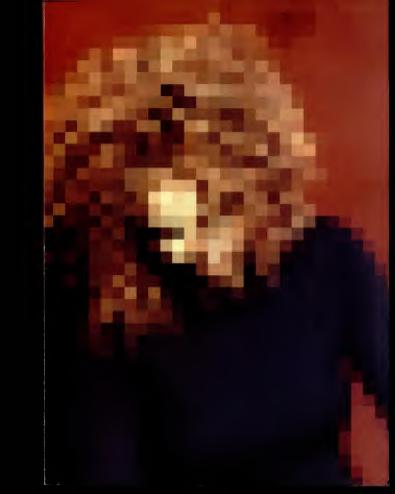




album Ihink Like A Girl and single L-L-Lies work













IN MUSIC NEWS

**Brooke Flies** Solo On Her Forthcoming Refuge/MCA Album PAGE 18

HE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



### JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS ■ BY STEVE McCLURE

TOKYO-Industry leaders in the world's largest music market, the U.S., may want to spare a thought for their peers in the next-largest market, Japan, and consider the words of the man who helms its

leading record **NEWS ANALYSIS** simply haven't made enough music that

appeals to large numbers of people, says Ryokichi Kunugi, president of Sony Music Entertainment (Japan). assessing the music industry's responsibility for the downturn it is currently experiencing in this country. "I don't think the slump is caused by external

### Huntington's Group To Fete **Guthrie Family**

■ BY FILEEN FITZPATRICK

LOS ANGELES-The foundation

dedicated to finding a cure for the disease that killed legendary folk singer Woody Guthrie 30 years ago is preparing to honor him, and his family, in a

gala benefit tribute this month On Oct. 16, the New York-based Huntington's Disease Society of Amer (Continued on page 108)



inment."

That no-nonsense analysis is mirored by statisties. According to the Recording Industry Assn. of Japan, shipments to the trade from January to August totaled 305.3 million units,

down 1% from the same period of 1996, for a value of 366.8 billion yen

Many in the husiness had expected the market to bounce back after a par ticularly had period at the end of last year. The anticipated recovery has yet to come. As a result, Japanese labels are slashing costs, cutting artist rosters and the number of new releases, and encouraging employees to take

(\$3 billion), down 3%.

early retirement. "Everybody in the industry is being eery careful," says Avex chairman Tom Yoda, who has more cause for opti-(Continued on page 109)

NEW YORK-With "Toys Of Vani-

ty," Taja Sevelle is shedding the fac-

tory-stamped dance-

ingénue image of her

late-'80s recordings in

favor of an eclectic sound

befitting an artist of

adventurous vision. As the

550 Music set's first sin-

gle, "1& L," demonstrates,

it's a sound equally flush

Although the label does not begin soliciting top 40 radio

airplay until Monday (6), early word-

of-mouth on the track, which com-

with commercial viability

### Blockbuster To Focus On Vids Suppliers Mull Impact On Its Music Biz

■ BY ED CHRISTMAN ungraded the video sell-through exte-

BLOCKBUSTER

NEW YORK-Blockbuster Entertainment's announcement that the compa ny is being realigned so that it can focus on its core video business has left music suppliers wondering if the company has a vision for its record stores.

The company's music operation has been flourdering for almost two years, in the view of

senior executives at labels and distribution companies. During that time, Blockbuster Entertainment has gone from having separate standardone operations for its video rental and record stores to

an attempt to fulfill former CEO Bill Fields' vision of having complete ne entertainment stores

550's Sevelle Re-Creates

Herself With 'Toys' Set

SEVELLE

During his tenure, the eompany added a substantial music inventory t nearly 1,000 video rental stores. It also

seratehy, alterna-rock guitars with

splashes of traditional Middle East-

"It's such a unique record that it will

probably take a moment

for some people to fully get it," says Erik Bradley, music director

at WBBM (B-96) Chica-

go. "But once you do, it's

awesome. One thing that

is evident from the first

few seconds of the record

is that you're dealing

with an incredibly gifted,

With the project's retail story tentatively due to begin unfolding later

ern culture, has been promising.

emundbreaking artist.

integrating the operations into one in

gory and expanded impulse-sale items like magazines, candy, soda, etc. But after Fields' departure and the mpany's move of its headquarters to

Dallas, Blockbuster Music has been in a tailspin. The move was considered to have a disastrous effect on Blockbuster operations, and only recently

has the company been able to get a semblance of control. On Sept. 24, in a memo to employees, new CEO

John Antioco, who joined Blockbuster in the spring, said that the company had recently completed a thorough evaluation of its structure and operations and as a result will realign the (Continued on page 98)

### **WB Jazz Surges** On Strength Of A&R, Marketing

■ BY DOUG REECE

LOS ANGELES-While Warner Bros.' jazz division has historically maintained a



strong presence on the Top Contemporary Jazz Albums chart, the label recently set a new standard for itself

by dominating half of the top 10 posions for the first time in its history. It has arrived at this place through a (Continued on page 103)

OUND OF THE CITIES



## (Continued on page 25) bines hip-hop-flavored beats and

### OPEN AND SHUT CASE. NO HINGES TO BREAK NO TOP SPINE LABEL FASIER ACCESS LASERFILE WWW.LASERFILE.COM PIRASEORA

**NOT YOUR** 

TYPICAL





EMI Music Publishing mourns the passing of our dear friend and colleague Sharon Ambrose.

We extend our deepest sympathies to her loved ones in this time of sorrow.

A memorial service will be held on Monday October 6th, at 10:30 a.m., at the New York Society for Ethical Culture, 2 West 64th Street, New York City.

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### **Crucial C'right Bills Advance In House**

### Legislation Extends Term, Covers Theft Via Computer

BY BILL HOLLAND

VASHINGTON, D.C.-A House panel manimously passed important pending sure would close s loophole in the La Cienega court case, which copyright wners have claimed could consign all re-1978 copyrighted songs to publiclomain status. The second is a longlocked bill to extend the copyright term

o life plus 70 years. The House Intellectual Property Subcommittee also marked up the No Elecronic Theft (NET) Act, a recent bill hat would reiminalize thatt of intellerual property by computer even if those secused of the misconduct did not proft financially by their Internet scams A pearing on that bill was held Sept. 11.

An amendment was offered and pproved for the NET bill regarding the retail value of infringing material that would keep it in line with the Copyright Act's existing threshold. The Copyright Act calls for felony penalties against as a retail value of more than \$2,500. A 5,000 threshold for electronic distribuion of infringing material was originaly proposed for the bill, but the smend. pont draws the line at \$2 500. The NET mandment also calls for misdemeaner unishment for electronic violations

alling under the \$2,500 threshold. Nevertheless, the figure, according to Rep. Barney Frank, D-Mass., the subcommittee's ranking minority member, vould punish those guilty of "heavy ations, especially in light of plea-barrain cases, yet avoid prosecuting "a eenager downloading software at home

or his brother." The bill does not address any other ropyright liability issues. Those controersisl issues are being dealt with in a

ill still pending in the subcommittee. All three bills, reflecting the first ction on copyright legislation in this session of Congress, now advance to full ommittee, possibly by month's end. where passage is expected, according to insiders on both sides of the aisle.

If corresponding legislation in the enate moves forward, as expected, the ills could become law next year. The subcommittee legislative markup,

specially of the two long-stagnant bills, s seen as a victory by copyright owners, who have waited for two years for legsistive relief for both the copyright-isw oophole patch-up and the copyrighterm extension (Billboard, Nov. 11,

The 1996 La Cienega vs. ZZ Top federal court decision affecting the convright legslity of pre-1978 songs was based on a literal interpretation of the old 1909 Copyright Act that musical sition copyright information must

"affixed" or placed on phono records However, the practice was discarded many decades ago, following the benediction of both the Copyright Office and congressional policy connected to Section 17 of the newer copyright law revinions of the '70c

However, without the intervention of lawmskers, the recent court decision would hold since the Supreme Court refused to bear the case and tossed it to Congress to fix, putting the copyrights in peril and jeopardizing more than an estimated \$1.2 billion in annual songwriter and music publisher revenue (Billboard, Oct. 4).

"The court obviously read only the statute, not the policy," Frank said. The new copyright-term extension legisla tion upgrades the current life plus 50 years provision in U.S. law to the life plus 70 years international standard under the new World Intellectual Property Organization treaties now awaiting ratification.

Subsammittae shairman and bill spon sor Rep. Howard Coble, R-N.C., added a provision to ensure the continued good-faith bargaining" between film companies and the screen guilds on dividing future additional revenue that will flow from the extended protection term. Coble added that it would be deleted if the groups pegatiate an agree-

There is also a provision to ensure that such rights are carried over on pre 1960 thestrical film productions when one company is sold to another.

Both bills have been "held hostage, as copyright owners termed it, by the author and some supporters of an unrelated hill that would grant an exemption to restaurateurs and religious broadenstore

We've supported passage of this bill for a long time," Coble said.

However, Rep. James Sensenbrenner,

R-Wis., relinquished his hold on the bills after realizing that he didn't have the subcommittee votes necessary to get the as-vet-unresolved exemptions bill passed.

According to sources, Sensenbrenner will wait to push a version of his bill through in a future debate on the House

The House action occurs less than two weeks after songwriters lobbied on Capitol Hill to ask for support on the La Cienega case and after religious broadcasters, who are also asking for a musicfor exemption in the Sensorbrenner bill feeed a sethack after a rate court ruled that ASCAP's contested per-program license is reasonable.



an upcoming episode of VH1's "Storytellers." Pictured backstage at the filming, from left, are John Sykes, president of VH1; Joel; and Tom Freston, cheirman/CEO of MTV Networks.

#### FTC Widens Inquiry Of Music Biz Practices ■ BY ED CHRISTMAN types of material relative to pricing But what music industry executives

NEW YORK-The Federal Trade on (FTC) has stepped up its investigation into music industry advertising practices, but senior distribution executives grouse that the agency is merely grandstanding.

The week of Sept. 22, the agency sent subpoenss to the heads of the major distribution companies and to a number of large chains, asking them for decumentation of a broad range of music industry practices (Billboard Bulletin, Sept. 29). That move marked a heightening of the "preliminary inquiry" into the minimum advertised price (MAP) policies of the majors that the FTC began in April (Billboard, April 26).

find frustrating is that the FTC appears to be duplicating an investigation that it conducted from July 1993 through October 1996 in which topics covered included MAP policies, coerative advertising policies, free goods policies, and whether the majors were communicating with one another on

That investigation ended with a letter that stated that "no further action is warranted." It also stated that the closure of the investigation should not be construed as a determination that a violation may not have occurred (Bill-

price information.

board, Oct. I9, 1996). In the latest go-around, according to one retailer subpoenaed, the FTC sent an 80-page document asking for all

issues and advertising policies. It also raises "collusionary kind of questions, that merchant said

However, distribution executives plain that the agency is asking to see the same documents that it already

has from the previous investigation One executive said that his company had already sent tractor-trailer leads of documents last time, only to have the FTC ask for the same documents all over again.

Jim Caparre, president/CEO of Poly-Gram Group Distribution, charges that the FTC is going after the music industry because of the "public opporit provides. The FTC did not return phone calls

seeking comment

\* THE DEVILS OWN . COLUMN

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL

LONDON SYMPHONY ORCHESTRA [FOSTER] \* EM CLASSO

CLASSICAL CROSSOVER

+ LOVE SCENES • OLANA KRALL • MITUSE

JAZZ / CONTEMPORARY

NEW AGE

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# BLACK DIAMOND
PHINGTONS FEATURING RUSS FREEMAN • 17/4

### Billboard

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### Billboard Elton John SPECIAL ISSUE

Billboard's October 4, 1997, commo rative special Elton John - 30 Years of Music With Bernle Taupln is now available through our back issues department. Call 212-536-5223 to reserve your copy for \$8 while supplies last,

### & COMMENTARY !

#### **Copyright Order Belongs On The Cyber-Frontier** ■ BY MARILYN BERGMAN We all E-mail, download, and upload con-

#### The Internet and other areas of the

emerging new "digital world" are on a lot of people's minds these days, mine included. And, of course, the writers and publishers of copyrighted material are most concerned Just three years ago, ASCAP was a cohost of the CISAC World Congress in

Washington, D.C., where the topic was the impact of new technologies on creators and rights holders. At that time, while everyone agreed on the importance of this subject, it was a bit

of an abstraction for some, who still hadn't really been exposed to the new technologies. Three years down the information superhighway, I'd venture to guess that it isn't abstract anymore-neither the benefits nor the dangers. World Wide Web sites

stantly. We know about real-time audio, Liquid Audio, Web radio, and new ventures that supply downloadable music for a price. We've been hearing for years that record



stores and bookstores, as such, may be made obsolete in the foreseeable future. Is cyberspace the new wild frontier.

where anything goes? Do those of us who seek to ensure that the rights of writers and publishers are protected stand in the way of progress, as some would have it? On whom can we rely to guard our interests in cyberspace? These are tough questions that I certainly won't attempt to answer in this forum, but they must be dealt with when we consider that there are strong forces that believe that our intellectual property claims are irrelevant in the new digital environment.

What does that mean at a time when the number of home personal computers is expected to top 154 million in 2000?

Technology now permits recordings of copyrighted music to be easily copied to a computer hard drive. And nothing can now prevent these copied recordings from being uploaded without authorization to an Inter-

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take a trip to a place you've never been before

### pat metheny group



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the new recording from the only group in history to win 7 consection grammy? answers, then 1997-1998 1175 Kallmanco, M 1175 S. Londa, Mon 1174 Montage, W 1179 Montage, M 1172 Ann Andrew M 1175 Contage, M 1174 Contage, M 1172 Ann Andrew M 1172 Contage, M 1172 Announce, M 1172 An



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### M.S. Distributing Trying **Direct-Shipment Approach**

■ BY SETH GOLDSTEIN

NEW YORK-To get along, M.S. Distributing is going along with the dominant trend in video sell-through direct shipment to mass merchants M.S., based in Hanover Park, Ill.,

oncedes that it can't hang on to studie titles-either catalog or new ases. Instead, the distributor has customized an off-the-shelf inventory system to handle cassette deliveries from every vendor except the six

Hollywood majors. Its first client is Shopko, a 150store chain beadquartered in Green Bay. Wis. "They were among the first people we talked to," says M.S. co-owner Tony Dalesandro, Shopko,

which acknowledges only that a change is under way, is switching to M.S. from Handleman, once the prenent sell-through rackjobber. The Troy, Mich.-based Handleman has been down this road before,

key retailers, including Wal-Mart. The shift to direct delivery and a shortage of hit sell-through titles have devastated Handleman's bottom line. For the quarter ending Aug. 2, video rackjobbing revenue meted 54% to \$19.1 million from



\$41.6 million in the same period last

vear. Handleman video buver Howard Kowalsky wasn't available

for comment about Shopko. M.S. sees more such business ing its way. Dalesandro and fellow

co-owner John Salstone reason that (Continued on page 100)

### **Borders Branches Out In Asia. U.K.**

Retailer Plans Singapore Store, Buys 22-Outlet Chain

■ BY DON JEFFREY

NEW YORK-Borders Group, architect of the books-and-music superstore concept in the U.S., is taking it over seas for the first time with a planned opening in Asia and an acquisition in the U.K.

On Nov. 1, the Ann Arbor, Mich .based retailer expects to open its first location outside the U.S., a superstore in Singapore that will feature more than 200,000 book and music titles. The company also announced that it is acquiring a 22-store. London-based book chain called Books, etc. for an undisclosed price (Billboard Bulletin,

At present, Books, etc. stocks mostbooks and magazines, but Borders Group VP of planning and finance Rick Vanzura says, "We plan on opening superstores ultimately similar to the U.S. format.

The typical Borders Books & Music in the U.S. is a 27,000-square-foot superstore, with 8,500 square feet devoted to music and about 400 square feet given over to video, according to the company's financial statements.

Each superstore carries on average 50,000 SKUs of music and about 9,300 of video. Average annual sales per

store are \$7.2 million. The retailer operates 184 super-stores in the U.S., of which 168 sell music as well as books. The company also owns three Planet Music super

stores, but Borders has said that the music retailer, whose store count is down from nine, is no longer a growth vehicle Borders also owns about 1 100 Waldenbooks stores in IIS malls

In its financial statements, Borders (Continued on page 96)



New York office. The 11 inductaes are Louis Armstrong, Count Basia, Benny Carter, Roy Eldridge, Duke Ellington, Benny Goodman, Coleman Hawkins, Billia Holiday, Charlia Parker, Buddy Rich, and Art Tatum. Pictured at the reception, in the back row from left, are Amina Claudina Myers, jazz composer/ planist; Hale Smith, lazz composer; Oliver Lake, lazz musician/composer; and Andy Bey, jazz vocalist/planist, Shown in front are Carter and Jay Hoggard.

### **Bond-Based** Loans Devised **By Azoff. Bank**

NEW YORK-Musical artists are lin ing up for multimillion dollar loans collateralized by the income from their future royalties in a new financing strategy put together by a large international bank and music business entrepreneur Irving Azoff.

This latest wrinkle in entertainment financing is presented by Nomura Capital Entertainment Finance which expects to lend more than \$1 billion in a year to singers, bands, movie and TV actors, and producers. Sources say that the group has commitments for more

than \$100 million in loans One name mentioned in a published report was Rod Stewart, but that could not be confirmed.

Irene Romero, a banker and consultant who is part of the Nomura team, says, "We're taking the position that we're going to treat our clients with confidentiality."

This venture is a variation on a deal earlier this year in which investors bought \$55 million worth of bonds guaranteed by the royalties on David Bowie's catalog. That financing was developed by Fahnestock & Co. and (Continued on page 22)

### Jive Set To Benefit CHF

Label Enlists R&B Acts To Help Children ■ BY SHAWNEE SMITH that serve children whose only source

NEW YORK-In an effort to help ensure that homeless and underprivileged children receive adequate health care, Jive Records is issuing "Jive's Unreleased Masters For The Children's Health Fund (Vol. 1)" Nov. 25. A 10-track compilation CD, the set features unreleased songs and remixes from such Jive R&B and rap artists as R. Kelly, KRS-One, A Tribe Called Quest, E-40, and Joe. One hundred percent of the album's profits will benefit the Children's Health Fund (CHF) organization, a program that provides primary health care to homeless and

indigent children. Formed by Paul Simon and Dr. Irwin Redlener in 1987, the CHF maintains mobile clinics in 10 cities

of health care is the emergency room. "We offer immunizations and treat chronic illnesses like asthma and recurring ear infections," says Dr. Redlener. "We offer prevention care generally 24 hours a day." CHF also offers an 800 number for

parents to call when a problem arises, and the organization provides or helps coordinste whatever medical assistance the children need. "Barry Weiss [president of Jive Records] and I went on a tour of the

CHF facilities and met some of the children receiving treatment at no cost, and we were floored," says Jazzy Jordan, Jive Records VP of black music marketing, "Out of all the things we do in our professional endeavors to (Continued on page 100)

### Disney Sets 2 U.S. Dates For 'Lion King' Cast Album Elton John and Tim Rice score-plus

NEW YORK-In order to capitalize quickly on the Broadway opening of the stage version of a Disney animated hit, Walt Disney Records is taking the unusual step of releasing the Broadway cast recording of "The Lion King" on separate dates in the U.S. The album, which was recorded late last month at Sony's New York studios, will be available Nov. 13 at retailers in

the New York metro tri-state area and at the Disney-renovated New Amsterdam Theatre in New York, where the musical opens that day. A national se will follow Nov. 25. The cast recording will feature 15

songs-including five from the original

three new songs from the pair. Demand for the cast album is expected to begin perking up Oct. 15, when the production starts its pre-official run in rehearsals

The non-John and Rice songs include music from the label's platinum-selling "Rhythm Of The Pride Lands" album, itself a spinoff of "The Lion King" film, which features songs by Hans Zimmer; African-born singer/arranger Lebo M.: Mark Mancina, who is producing all music for the stage version; and Jay Rifkin. In addition, the same four-some wrote music for the Broadway production. with three additional songs.

(Continued on page 96)

### Canadian Gov't **Giving Hearing To Record Club Spat** ■ BY LARRY LeBLANC

TORONTO-Citing a desire to main

tain and further competition in Cana-da's annual \$200 million record club business, the federal government's Competition Bureau made an applica tion to the Canadian Competition Tribunal in Ottawa Sept. 30 to force Warner Music Canada to license its catalog to BMG Direct in Canada. No date has yet been set for the tribunal to rule on the matter, but the companies involved have 30 days to respond to the bureau's action. BMG Direct, based in Miss

Ontario, is a wholly owned subsidiary of BMG Direct Marketing, itself a wholly owned subsidiary of BMG Entertainment, both New York-based. BMG Direct opened in Canada in December 1994

Warner Music Canada, based in Scarborough, Ontario, is a wholly (Continued on page 96)

### Sony, Philips Showcase Super Audio CD Format BY PAUL VERNA

NEW YORK-Days after the Warner

Music Group's announcement of a proposed technology for DVD audio centered on a higher-resolution version of the current CD, Sony Corp. and Philips Electronics unveiled details of their plan to introduce a digital audio carri er based on their Direct Stream Digital (DSD) encoding process. Sony and Philips touted their pro-

osal in a series of demonstrations at Sony Music's New York headquarters timed to coincide with the Audio Engineering Society Convention, held Sept. 26-29 at the nearby Javits Center. They claim the technology-which they call Super Audio Compact Discver to the industry's needs for a digital audio carrier that offers vast rovements over the CD but is compatible with the 16-year-old format.

Sony and Philips elaborated on their

earlier announcement of a two-layer

disc system by noting that the pro-

posed format's high-density layer

information in the outer band; a surround-sound music mix in the middle: and a high-resolution two-stereo mix in the inner band. The other layer would contain conventional Red Book (i.e., (Continued on page 98)

#### E-Prop. VI Link For Game. Music Promo BY DOUG REECE 1998, features two prongs that tie LOS ANGELES-As yet another

plank in EMI's 100th ar promotional campaign, EMI-Capitol Entertainment Properties (E-Prop) has teamed with computer and vide game maker Virgin Interactive (VI) and its subsidiary company Westwood Studios for a value-added promotion called Sale of the Century The promotion, which began Oct. 1 and continues through January

together software and music from the companies. Consumers purchasing any t or Westwood Studios PC CD-ROM

nes released from Oct, 1 through Dec. 31-including titles from VI's budget-priced White Label brandwill be able to fill out an in-box youcher for a free CD. VI will offer the promotion with its

"NHL Powerplay '98," "Sabre Ace: Conflict Over Korea," "Dune II," and

"Lands Of Lore: Guardians Of Destiny" titles, among others. Meanwhile, consumers will be able to select from 49 albums represented in the promotion, including releases from the Beach Boys, Pink Floyd, the

Beaatie Boys, Frank Sinatra, and Bonnie Raitt. Other acts, such as the Beatles, are being excluded from the promotion due to royalties issues and other con-

(Continued on page 99)

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- NUMBER 1 FOR 8 WEEKS.
- THE SINGLE "TRAPECISTA" NUMBER 1 FOR 5 WEEKS.
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# Artists&/Vlusic

### **Trio Setting Suits Summers**

Guitarist Back To Old Approach On RCA Victor

Reprise, Mercury Hit Market With

Letterman, Conan Compilations

and CARRIE BELL

NEW YORK-After a series of multilayered, genre-defying solo alhums, guitarist Andy Summers has returned to the stripped-down trio approach that

he flourished in as a member of the Police in the late '70s and early '80s. Summers' Oct. 14 release, "The Last Dance Of Mr. X." will be his first under a long-term



Victor after an album for the now-defunct German indie CMP and a string of titles for Pri-

"The last record I did, 'Synaesthesia,' was pretty different from this." says Sumi sers. "There were a lot more instruments, and it was more cinemat-

LOS ANGELES-The late-night TV

wars are heading to a record store near you with the release of "Live From 6A:

The release of the two albums has

also heated up talk about the possibili-

ty of an album of performances from

"Saturday Night Live." According to a

source, the "SNL" camp will be keep-

ing a close watch on the O'Brien and

BY CRAIG ROSEN

reat Musical Per-

formances From

Late Night With

out Tuesday (7) on

Mercury, and "Live

'Late Show,' " due

Nov. 18 from Re-

prise Records.

Lettermen Music From The

Conan O'Brien,'

ic, more cut-and-paste. This one comes out of playing in clubs and improvising

Featuring Summers on guitar, Tony Levin on bass, and Greg Bissonette of drums, "The Last Dance Of Mr. X" is a

contemporary jazz record colored by Summers' singular playing, which relies as much on melodic lyricism as it does on innova-

tive soundscapes

(Continued on page 108)

made possible by uitar synthesizers and other processing tools. In keeping with the tazz approach. "The Last Dance" is made up of a mixture of original compositions and interpretations of such standards as Wayne Shorter's "The Three Marias" and "Footprints," Horace Silver's "Lonely Woman," Charles Mingus' "Goodbye Porkpie Hat," and Mongo Santa-

Letterman albums to see if it is feasi-

If an "SNL" album does come to

fruition, it will likely go to Mercury,

since the label already has a relation-ship with Broadway Video and Lorne

Michaels. Broadway produces the O'Brien show and "SNL," and Michaels

(Continued on page 98)

ble to release its own collection.

### Sept. RIAA **Certs Led By** Pink Floyd, Joel

BY CHRIS MORRIS LOS ANGELES-Two-CD sets by

Pink Floyd and Billy Joel topped September album certifications from the Recording Industry Assn. of America (RIAA). However, the major news of the



Elton John's tribute single for Princess Diana, "Candle In The Wind shad the 8 million

1997," which rea mark upon its release Sept. 23 (Billboard, Oct. 4).



Pink Floyd's (Columbia. 1979) and Joel's Greatest Hits Volume I & II" (Columbia. 1985) reached

new certified peaks of 22 million and 18 million, respectively; these totals represent sales levels of 11 million and 9 million, respectively, since RIAA certifications are calculated in multiples of CDs in a set.

The fresh certifications for the Floyd and Joel titles place the albums at third and fourth on the list of all-time best sellers, trailing Michael Jackson's "Thriller" (Epic, 1982, 25 million) and the Eagles' Their Greatest Hits 1971-1975 (Elektra, 1976, 24 million). With the certification of Barbra

Streisand's 1994 two-CD set "The Concert" at 10 million, Streisand takes the lead as the female vocal-(Continued on page 96)

### **Red Ant's Salt 'N Pena** Gets 3-Label Campaign

■ BY SHAWNEE SMITH NEW YORK-In an unprecedented

. COUNTRY . LATIN . CLASSICAL . JAZZ . PRO AUDIO

arrangement, Salt 'N Pepa's fifth al-bum, "Brand New," is being worked and released Oct. 21 through three labels: Red Ant Entertainment, London Records, and Island Black Music. "We went looking for one label, and the Lord blessed us with three," says Salt 'N Pepa's manager, Darryll Brooks, of the group's search for a label to buy out its MCA contract. Officially signed to Red Ant Sept. 17.

the trio suggested that the label approach London for a distribution agreement. Recently acquired by estment bank Wasserstein Perella & Co. (Billboard, Aug. 30), Red Ant has no established distribution contracts. The group's original label, indepen dent Next Plateau Records, gave Lon-

set, "Very Neces-sary," was released directly through London in 1993. The group signed with MCA in 1995. but the contract

The MCA contract did serve to establish Salt 'N Pepa's label, Jireh Records, and called for the act to sign four acts each year for four years. The act's deal with Red Ant also includes a

### don the Salt 'N Pepa catalog—1987's "Hot Cool & Vicious," 1988's "A Salt With A Deadly Pepa," and 1990's "Blacks' Magic"—in 1992 through a licensing agreement. The act's fourth

never resulted in a project.

similar deal for Jireh. (Continued on page 100)

### Canada's Cole Showcases Pop Side On Metro Blue Set BY LARRY LeBLANC

TORONTO-While far from an outright pop album, "Dark Dear Heart," due Oct. 21 in the U.S. on Metro Blue/Capitol Records, is Canadian singer Holly Cole's

most pop-based recording to date. "[With previous releases] I bave slowly been inching my way toward pop," says the 33-



This [album] is a slightly bigger step." Produced by Larry Klein (Shawn Colvin, Joni Mitcbell), the multihued album is released Tuesday (7) in Canada by Alert Music, distributed by the PolyGram Group Canada affiliate A&M/Island/Motown. The album was released Sept. 25 in Japan and is due Oct. 21 in Germany and Nov. 3 in the

Highlighted by its leadoff single, an arresting cover of John Lennon and Paul McCartney's "I've Just Seen A Face," "Dark Dear Heart" is anchored

by bassist David Piltch and keyboardist Aaron Davis, as well as rcussionist Jim Kelso and guitarist

Kevin Breit. Additionally, there are contributions by Dean Parks (guitar), Jon Hassell (trumpet), Greg Leisz (steel guitar), and Steve Tavaglione (soprano sax).

With its 16 Tom Waits compositio Cole's previous album, 1995's darkly colored "Temptation," marked a piv-otal transition for Cole, introducing to ber work for the first time a main-(Continued on page 99)

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BILLBOARD OCTOBER 11, 1997



### **Metheny Group Expands Scope With 'Day'**

Warner Expects Tour To Drive Sales For Label Debut

#### ■ BY BRADLEY BAMBARGER

NEW YORK-One of the great attributes of the ever-intrepid Pat Metheny Group has always been its high "trip quotient," as Metheny likes to say. And with "Imaginary Day"-its 12th album and first for Warner Bros.-the Group has broadened its borizons consider-

ably "Our past albums have always had a couple nine- or 10-minute songs that really try to take you somewhere, Metheny explains, "but with the new record, we wanted to explore that territory from beginning to end. When I first took what became the title track to the band, I described it as a Chine pera/blues with a Miles [Davis] 'Filles De Kilimanjaro' interlude. Maybe

that's indicative of where we're at." Out Tuesday (7), "Imaginary Day" definitely features some of the most complex, indefinable Metheny Group music yet, as well as some of the most beguiling. The exotic 10-minute title epic is matched by a host of tracks boasting bold, cinematic textures and nearly double-digit lengths, while the songful charms of the radiant "Follow and the yearning "Across The Sky" are more pointed yet no less abiding.

Throughout the album, intricate composition is wedded to spirited improvisation, yielding a far-reaching stylistic bybrid. It's music rooted in jazz but not limited to any preconceptions of how a jazz band should sound-in league with the legacy of fusion pioneers Weather Report but more evolved and even more electric. Beyond the core Group of guitarist Metheny, co-composer/keyboardist Lyle Mays, bassist Stove Rodby, and drummer Paul Wertico, "Imaginary Day" features the vocalise and multiinstrumental skills of David Blamires and Mark Ledford as well as a battery of percussionists, Plus, Metheny wields an array of futuristic stringed instruments to broaden the palette further. The Metheny Group has always been at the forefront of technology, and the outfit's volume level rivals most rock bands. But one especially charged new track, "The Roots Of Coincidence," even finds common ground with the likes of Nine Inch Nails, "We question ourselves less and less about idiom as we go on," Metheny says. "We're just following the material where it takes us-and on this album,



ing it as far as it. would go, 'Roots Of Coincidence' is my favorite track because that seems like truly modern music to me, in that so many elements of that song could only exist today.

that meant follow-

And it shows off a facet of the Group's sound that we've never exploited fully. It really rocks." The Metheny Group's debut on Warner Bros. comes after long associ-

ations with first ECM and then Geffen that produced a series of chart-topping, Grammy-winning albums by the Group as well as Metheny in various solo settings, Last year, the Group's strippeddown "Quartet" crowned Top Jazz Albums during a 32-week chart run (Billboard, Nov. 23, 1996). The grooveoriented "We Live Here" peaked at No. 2 on Top Contemporary Jazz Albums in '95; moreover, it bit No. 88 on The Billboard 200, a rare feat for a jazz record (Billboard, Dec. 10, 1994).

A star collaborator outside the Group, Metheny has both pushed the envelope of late and pursued more populist projects. Last year, he played live and in the studio with an exploratory quartet featuring British free jazz gui tarist Derek Bailey, percussionist Gregg Bendian, and Wertico; this past spring, the band issued "The Sign Of " a three-CD document of those seething performances on Knitting Factory Works (Billboard, Feb. 1).

With bass legend and longtime friend Charlie Haden, Metheny produced one of this year's true jazz events, the sublime acoustic duet album "Beyond The Missouri Sky (Short Stories)." The Verve set hit No. 1 on Top Jazz Albums and is still at No. 7 after 30 weeks. Next year, Metheny

(Continued on page 100)

### Telarc Ties In With Book Co. For 'Nature Of America' Set

■ BY DYLAN SIEGLER

Performances by the Cincinnati Pops Orchestra and themes from popular nature-themed films will be featured in an unusual CD/book tie-in that seeks to capture "The Nature Of America." Telarc International is set to release the compilation "The Nature Of America: A Musical Impression" as a companion to a distinctive hardbound collection of nature photographs by book publish-er Watson Guptill/Amphoto Art.

The music on the CD compilation was selected by Telarc president/ COO Bob Woods and editing managor Eries Bronner and was chosen "to capture the spirit of the American landscape in music," says Rob Saslow, special markets manager at Telare. 'We tried to make I the CDI as accessible as possible," says Saslow. We didn't want to make it heavyhanded, and it isn't. A lot of the selections are themes from popular films, like 'Dances With Wolves' and 'The

wailing wailer who is realizing Marley's

vision of the Restamen as heaver of the

message Sizzla's elastic vocal scope

musical imagination, and lyrical force

are reinventing reggae singlay style-

bringing together the rhythmic acuity

of the DJ (rapper) with the emotional

power of the singer-and setting the

standard for today's reggae artist.

Even on his Jah-focused terms, R&B

and hip-hop heads can relate to Sizzla's

Afro-centric themes and toasting skills.

And anyone who takes up a mike-

vocalist or rapper-would do well to



The CD also includes such pie as an excerpt from Copland's "Apnelechian Spring" and the main theme from "On Golden Pond," performed by well-known orchestras. The music itself is very descriptive," adds Jack Renner, chairman of Telare. "It's programmatic, eliciting a response which recalls certain places and moods, like looking at a (Continued on page 74)

■ BY ELENA OUMANO

KINGSTON, Jamaica-Late one June night in Jamaica, IRIE-FM-the island's 24/7, all-reggae radio stationmade a straight run through several current Sizzla hits: "Black Woman And Child," "Homeless," "Hard Ground," "Make It Secure," "One Away," "Give Them A Ride ""Inna Dem Face " and Praise Ye Jah." With two recent Jamaican albums, "Praise Ye Jah" on Xterminator and "Black Woman And Child" on Brickwall, and hit singles from both peppering the reggae marketplace. Sizzla fever is raging in Jamaica and in the island's U.S. and U.K. ethnic outposts.

"Praise Ye Jah," produced by Xternator executive producer/m Philip "Fattis" Burrell and distributed

by V.P. Records in the U.S., drops stateside Tuesday (7), two days befor Sizzla-along with Xterminator labelmates singers Luciano and Mikey Gen-



gerly anticipated Thursday (9) concert at New York's Begeon Theatre In Jamaica, the two albums were released almost simultaneously in August. "Black

eral—play an ea-

" produced by label owner Bobby "Digital" Dixon, was released Aug. 19 in the U.S. It is distributed by the label's Brickwall distribution arm. which has representation in Jamaica. Miami, and New York.

At first listen, the staunchly Rasta-

### Two Albums Stoke Growing Fire For Jamaica's Sizzla take a page from Sizzla's compelling

farian Sizzla may seem an unlikely candidate to fulfill the reggae industry's genre-transcending flow longstanding R&B/pop crossover aspi "Not since [reggae DJ/singer] Buju rations. And few in that arens are nom-[Banton] came out with one hit after inating him. But no one works the border turf between MC and singer like this 21-year-old reggae chanter: a true

another in early '92 have we seen some-thing like this," says Sharon Gordon, host of "Food For Thought" on WNWK New York. "You couldn't go to a dance then, [without] there [being] at least one solid hour of Buin. Five years later. Sizzla is creating that same phenomenon. People can't get enough of Sizzla, Everybody's singing his songs: every man is calling his woman cuspress' and 'princess,' because of 'Black Woman And Child.'"

duced more hit singles, both albums weigh in equally as exemplars of the Sizzla sound: his rhythmically intricate, (Continued on page 99)

RECORD COMPANIES. Steve Barnett is promoted to senior VP of worldwide marketing at Epic Records in New York. He was senior VP of international. Warner Music Group in New York

promotes Jordan Rost to senior VP of new technology and appoints Robert Emmer senior VP of business affairs. They were, respectively. VP of marketing and executive VP of business affairs at Rhino Entertainment Co. Dave Lory is named VP of inter-

national marketing at Mercury Records in New York. He was chairman/CEO at DE-EL Entertainment. Arista Records in New York names Donna Torrence associate director of publicity and promotes Devin Lasker to director of national single sales. They were, respectively, owner of Torrence and Associates and manager of national single sales



Susan Eaddy is promoted to associate director of creative services at the RCA Label Group in Nashville. She was manager of creative services. Verity Records in New York promotes Joseph Burney to A&R manager and names Carla Williams director of marketing and B. Jeffrey Grant-Clark national director of radio promotion. They were, respectively, office coordinator, director of

marketing at Benson Records, and

Northeast promotion director at

Verity Records in Nashville names

Warner Bros. Records



Paul Wright director of A&R, Ben Tankard director of A&R, and Clyde Duffle national manager of radio promotion. They were, respectively, director of A&R at Benson Records, VP at Tribute Records, and

radio promotion coordinator at Tribute Records. The Ryko Corp. in Salem. Mass. appoints Mary Barnhill director of corporate operations and promotes Kevin Hopper to operations coordinator. They were, respectively, VP of operations at REP Co. and shipping manager.



publicity at ForeFront Records.

PUBLISHING. ASCAP names John

Alexander VP of membership in

New York and Los Angeles. He was

executive VP of creative services.

North America, at MCA Publishing.

Music Sales Corp. in Los Angeles

Toni-Ann Marinaccio is promot-

appoints Bob Knight VP of film, TV,

and advertising. He was senior cre-

ative director at Famous Music.



Damascus Records in Nashville





ed to director of international acqui

sitions at BMG Publishing in New York. She was manager of international acquisitions.

ORGANIZATIONS. Julie Horton Is named senior project manager at MusiCares in Santa Monica. Calif

She was senior Western regional creative director at ASCAP Mark Levine is appointed assis-tant general counsel for SESAC in New York. He was senior attorney of national advertising at the Coun-

cil of Better Business Bureaus BILLBOARD OCTOBER 11, 1997

# Joni Mitchell

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### **Tibet Set More Than Charity Album** Grand Royal Release Documents '96 Concert

BY DOUG REFCE

The release of the "Tibetan Free dom Concert" album by Grand Royal/ Capitol on Nov. 4 marks a new plateau in the evolution of a project begun by members of the Beastie Boys in 1993. All proceeds from the three-disc set

will go to the Milarepa Fund, a nonprofit organization founded by the Beastie Boys whose ultimate goal is a from Tibet The small Himalayan country, once

inhabited largely by Buddhist monks, has become a human rights and political flash point, Charges of ethnic purging continue to surface nearly 50 years after China began occupying the ter-

The fund provides for various edunal and political action program and assists in the organization of events like the Tibet Freedom Concert to help achieve this goal.

In spite of the project's growth, Beastie Boys member Adam Yauchone of the individuals credited with spearheading the Tibetan Freedom Concert series-says there is little time for self-congratulation.

"We're counting on people who have started to find out about this to get more active during what is a crucial

time for Tibet," he says, "The populathe recordings from this year has been, tion transfer is increasing, and it's only a matter of time before what we're fighting for is wiped out."

Fortunately, the music on the set

also measures up to the lofty cause it aspires to support. Inspired perfor-mances by artists like Sonic Youth, the



Jon Spencer Blues Explosion, KRS-One. Oasis' Noel Gallagher, and Patti Smith are singled out as only the tip of an impressive iceherg.

Beastie Boys member and Grand Royal CEO Mike Diamond credits producers Pat McCarthy and Sylvia Massy with getting the most from the diverse series of performances. "The reaction from people who have heard

had no idea that it sounded so good Diamond says, "Most people think live recordings always sound a certain way on home limitations in towns of how good they can sound, but this has just been beyond everyone's expectations.

The discs will be packaged in a gatefold double Digipak with a 48-page color booklet. The third CD features enhanced fea-

tures that include downloadable audioand videoclips of artist performances and interviews from the 1996 concert. The enhanced CD also contains sections discussing Buddhist philosophies, as well as a political action area where people can learn more about humanrights violations in Tibet and ways to take action by automatically E-mailing their congressmen or the Chinese gov-ernment or linking to appropriate World Wide Web sites

"I thought I would be the last person to do an enhanced CD." says Diamond. "Everyone is so skeptical about them, but I think this is one scenario where it. allowed us to put so much more information in terms of our subj

On Nov. 6, "Free Tibet," a docu tary detailing the 1996 concert and its purpose, will premiere in New York. Grand Royal VP of sales and marketing Chris Johnsen says the film will be treated "as if we we're putting a band on the road," with special screenings at retail outlets on the day of release in San Francisco, Los Angeles, Washington, D.C., and New York. Radio tieins and various micro-marketing elements will be employed in each city. A home video version of "Free Tibet" will likely bow next year.

As it happens, Capitol's project could also receive a boost from two high-profile films focusing on Tibet. A Brad Pitt project, "Seven Years In Tibet," and the Martin Scorsese-directed "Kundun" are due in October and December, respectively.

"There are no plans right now to tie into these other things going on," says Johnsen. "But as we approach the media, we're hoping to pitch things like a Tibet-oriented half-hour [television feature], where they could talk about these two movies and the album Diamond, too, sees an opportunity to apture the nation's attention.

There are so many other projects coincidentally coming out, and maybe that's what it is going to take to gain an awareness of this issue among the collective consciousness," he says. People tend to look at what's going on in Tibet and say. What does this have to do with me?' The reality is that their nonviolence struggle is very applicable to our struggle because we are so plagued by violence as well." While notice may be on the rise for

Tibetan issues, Grand Royal is striving to educate retailers about the project and conditions in the small, once autonomous country.
A six-minute video, designed specifically to be shown to record buyers, emphasizes the dire situation in Tibet

TO OUR READERS

The Beat will return next week.

(Continued on page 21)



Los Angeles in support of "Earthling," his latest album on Virgin Records. Shown from left, are Michael Plen, senior VP of promotion, Virgin Records: Bowie; and Nancy Berry, vice chairman of Virgin Records America/Virgin Music Group Worldwide.

### **Brooke Finds Solo 'Winas'** Refuge Artist Calls 2nd Set An 'Arrival'

BY TERRI HORAK NEW YORK-With the Nov. 4 release

of "10¢ Wings," her new album on Ref-use/MCA. Jonatha Brooke has finally come into her own, both musically and professionally.

"It feels like for the first time all the elements that need to be in a row are actually lining up. There's a team of people that are thrilled with the record and seem to know how to put it across to the marketplace," she says. "It also feels great to be around so long, still loving what I'm doing; and I'm totally in love with this new record," Brooke says. The album is among the first to be

sed under the new joint-venture label between MCA Records and Ref-



uge, the label founded by record producer Don Gehman and artist manager Larry Frazin. Brooke fits in well with its overall philosophy of investing in the long-term development of quality artists: Gehman says.

"When Larry and I heard Jonatha's album, we flipped. My first impression was it's something that hit me in my heart," Gehman says. "I was totally taken with how honest and interesting I found the record, and I immediatel loved her voice. She's definitely the kind of act we wanted to work with

"10¢ Wings" is Brooke's second album since the dissolution of the Story. the duo she was in with Jennifer Kimball. Her first solo album, 1995's "Plumb," marked the breakup of the 12year partnership. With "Plumb. ooke jumped from the Story's home of Elektra to MCA, where she was signed to GRP president Tommy LiPuma's Blue Thumb imprint (he also signed her when he was at Elektra) That album was marketed as Jonatha Brooke & the Story, she says, because "the label felt it was important to keep the name so fans would be able to re nize me, but it didn't make a damn bit of difference.

Though the album was not as successful as previous releases, Brooke explains, "'Plumb' was a real cathartic period for me of finding my solo voice and how I wanted to say things and fill all that snace. Since I toured so much with that album. I worked into this new sense of how I wanted to sing, so '10¢ Wings' is really a crystallization of all that. It feels like it's completely me, and

I guess that's what I love about it. It feels like an arrival. She still considers LiPuma a "huge mentor," but with the shift to Refuge and a relocation to Los Angeles, Brooke is taking a more hands-on approach to her career. "I wanted to be in the thick of things and more present in decisions that involve my life. If you're not taking hold of the reins, anything can happen and they might just assume you don't care," she says.

This new determination comes across in Brooke's intensely passionate singing on "10c Wings" and in arrangemen that take several different directions. "I felt a little freer this time. I've always challenged myself vocally in writing songs that are maybe a little bit too difficult, and then I had to work my way into singing, but I think I was looser with this material. I didn't sabotage or second-guess anything before I really fleshed it out, and it made for a much more fun vibe," she says.

Brooke's captivating mix of strength, vulnerability, and humor has served her well in the past, and it's a combination that Refuge/MCA intends to capitalize "When you have such a charismatic

performer and great entertainer, you need to make sure she's out playing, so the tour is really the conduit for building all of our marketing activities," says Paul Orescan, marketing director for

Brooke will kick off an initial tour with two press days in New York the week of release and hit I1 cities by Thanksgiving. The label is planni beavy promotional activities in each market, including radio visits and on-(Continued on page 20)

### **Atlantic Zeppelin Set Has Live BBC Performances**

BY ED CHRISTMAN

NEW YORK-With more than 20 years having passed since the last time Led Zeppelin officially issued a live document. Atlantic Records is readying "Led Zeppelin: BBC Sessions" release Nov. 11. For longtime fans of the trend-setting band, the BBC performances are among the most highly sought after and treasured live perfor-



mances available in the bootleg market. The two-record set, which will carry a list price of \$24.98, contains songs from the band's first four albums. The first CD, which lasts nearly 75 minutes, was recorded at BBC sessions in March and June 1969; the second CD, which is more than 78 minutes was recorded in April 1971. Zep aficionados have long claimed

that the band's live act was at its most ferocious during those years, even with the presence of the enchanting acoustic set heard on disc two of the package. In those years, John Paul Jones on bass (and occasionally keyboards) and John Bonham on drums redefined the dv-

while the fiery guitar solos and frenetic rhythm guitar passages that Jimmy Page constructed are still considered hallowed ground by many subsequent guitar slingers. Although Robert Plant would eventually emerge as the rock vocalist of his generation, after 1972 his vocal gymnastics would never again be fueled by the sheer firepower displayed on these performances. Val Azzoli, co-chairman/co-CEO of

namics of the hard rock rhythm section.

the Atlantic Group, says the idea to officially release the recordings came from the Led Zep camp. "I'm sitting there this summer, and I get a call from [band manager] Bill Curbishley, and he plays me 'Whole Lotta Love.' I said, 'This is amazing. What is it?' He said it was from the BBC, and he played the rest.

"I was truly excited. I never in my wildest dreams thought about putting it out. I never wanted to approach the band because I was scared it made it seem like we were capitalizing on their Even though the most fervent fans

may already have bootlegged copies of the material, Azzoli says be doesn't think that will hurt sales. "Jimmy Page remastered these tracks himself. True Led Zep fans will-want this." The songs on disc one are mainly

studio recordings of live performances, with the occasional overdub. The songs on disc two were recorded during a live show at the Paris Theater in London. In an unusual departure, the "BBC Sessions" contains multiple recordings of Led Zeppelin songs. For example, "Communication Breakdown" is featured three times on the first disc- "You Shook Me" and "I Can't Quit You Rahy"

(Continued on page 20)

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"CARRYING YOUR LOVE WITH ME"



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#### ATLANTIC ZEPPELIN SET HAS LIVE BBC PERFORMANCES (Continued from page 18)

are each represented twice; and "Whole Lotta Love" also is aired twice, once on the first CD and once on the second, as is "Duzed And Confused."

Jimmy Page, the hand's founder says

the key to understanding and enjoying the set is the multiple versions of songs. On the first disc, only a matter of months separated the performances. yet each time the approach to a song like "Communication Breakdown" could change dramatically. Even more obvious is the difference between versions of "You Shook Me": On March 3, 1969. it lasted five minutes and 14 seconds. but on June 27 the song grew to more

than 10 minutes.

ingredients of the "BBC Sessions." according to Page. "It's a very interesting testament in its own way it goes to show . . . just how organic the group was. Led Zeppelin was a band that would change things around substan-tially each time it performed. It is the approach, the feel, and the attitude to each number that is the most important

thing to take in hand." Page notes that spontaneity is a Led Zeppelin hallmark. For example, "The Girl I Love." which incorporates elements from the Sleepy John Estes song of the same name, is something that was made up "on the spot" in the studio, says Page. "We did exactly the same thing with 'Travelling Riverside Blues.' It was. I have a riff, and let's do this and see what happens,' and it winds up howower it did

In addition to "The Girl I Love" the album includes the band tackling Eddie Cochran's "Something Else." Among other tracks are "How Many More Times." "Immigrant Song." "Heartbreaker, "Since I've Been Loving You," "Black Dog," "Stairway To Heaven,"
"Going To California," and "That's The

Page suggests that the package will be enjoyed most by Led Zepoelin fans who bave bought the group's studio albums but didn't have a chance to attend its concerts or dabble in the bootleg market. One could criticize certain aspects

of the balance," Page concedes, "Like in

'You Shook Me,' there is one part of the guitar solo that the frecording engineer) just fades it right back, and there is nothing I can do about it now." Still, Page says he is pleased with what he was able to do with the tracks in preparing them for the album.

Disc two was supposed to be the pilot for a BBC program called "On Air," in which the full concerts of bands were recorded and aired. "With the Paris show, you get what you get," Page recalls "It's not the best Led Zennelin. and it's not the worst. It's what it was that night."

Page jokes that it was just another "night in the career of Led Zeppelin promoting itself at that time.

Speaking of promoting the band, Daniel Savage, VP of product management at Atlantic, says the label is gearing up to ensure that the album has a huge profile during the holiday selling season. "Research shows that Led Zenpelin is still one of the most popular acts today," be says, "Obviously, the band's main audience is with those in the 25plus age group, but we also have found another male audience that is under 18, which is probably due to the band's contimed dominance of classic rock radio

and AOR." Consequently, the label will take a two-pronged advertising approach, taking space in magazines like Rolling Stone and Stereo Review while also hit-

ting Hit Parader and Metal Edge. One of the big guns in the marketing campaign will be a VH1 "Legends" sne-

cial, which will contain footage that has never been seen before, says Savage. That show will be either preceded or followed by "The Song Remains The Same." the Led Zeppelin concert film released in 1976.

Bob Douglas, VP of purchasing at Stamford, Conn.-based HMV says the VH1 show fills the bill to give the album a "big launch."

The success of the album, however. "depends on the quality of the record-ings," Douglas says. "If they are crisp and clear and are good performance then it is just what the doctor ordered If the recent success of the Fleetwood Mac (album) is anything to go by, then fulfilling demand for unreleased live material by Led Zeppelin should give

us a buge seller for the holiday season. Other marketing efforts by Atlantic which will have the studio version synced to "never seen before live footage," Savage sava.

Moreover, Atlantic will use a television advertising campaign for the alburn, although specifics have yet to be worked out. Similarly, Atlantic plans to go to radio, but it has not decided on a In stores. Atlantic "will use all the

retail visibility tools, especially during the holiday selling season when the older demographics are in the store looking for a gift item," Savage says. Of course, the two-record set is a wonderful preamble to the Page & (Continued on page 24)

#### BROOKE FINDS SOLO "WINGS" (Continued from page 18)

Having more than one version of

some songs is one of the most important

air and in-store performances. An edit of the lead track, "Crumbs." will be worked at public and triple-A stations upon release, but the full album

will be serviced Oct. 17 to college stations. As the record builds at those formats, MCA will go after modern AC and top 40 stations Brooke is also scheduled to appear on

the syndicated programs "Acoustic Cafe," "The World Cafe," "Mountain Stage," and "E-Town." Each of those ormances will air in November. "I think she's a genius," exclaims Bruce Warren, music director at WXPN Philadelphia and one of the pro-ducers of "The World Cafe." "She's continuing to write great songs, and there's some nice stylistic variety on this record. It's nice to see her experimenting and expanding a little bit. We're very excited and definitely going to be playing it."

Warren is not alone in his enthusiasn

for the album. Orescan and Gehman agree that there are multiple singles on the album, "The greatest problem we have had with this album is deciding which to release first, because there are so many choices." Orescan says.

Indeed, "10e Wings" contains a rich selection of tunes, with textures that span folk, alternative, and jazz flavors. The album was produced by longtime producer Alain Mallet, Brooke says that n their work, she and Mallet have always been drawn to "exploring the daries of dynamics.

"I like the range of going from tiny, heartbreaking presentations to a cacaphonous pop binge. I love all the risks we took on '10¢ Wings,' Some of the arrangements are insane and realby unusual, but I think it's really good non music.

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and drive sales at record retail.



#### TIRET SET MORE THAN CHARITY ALRUM

(Continued from page 18)

and is punctuated by a brief lesson in Tibetan culture and the aim of the proiect. Johnsen says there has already been interest from retailers in looping the video for in-store play.

Says Johnsen of the pitch, "The angle is, 'Hey, we've spent the whole year working with you guys and spending money working our records, and now we're doing something that gives something back, and we need accounts to help out and get excited about this, too."

Promotional items from the concert, such as T-shirts, programs, and Tibetan prayer flags, are also being sent to retailers, as are bin card stickers that cross-reference each contributing act to the "Tibetan Freedom Concert

album and vice versa. We have discussed a lot of terrific ideas, but this is a benefit record and coming out when displays are at a premium, when this is the most difficult. make-or-break time of year for retail

ers. We've tried to keep it as easy and low-key as possible," says Johnsen. "The encouraging thing we're see ing is that many retailers are calling up and saying, 'I had no idea all this

was going on, and what a great thing to see," he adds. Retailers will also receive an 11track promotional CD sampler for instore and listening-station play. Major chain Borders Books & Music

has already committed to placing the disc in its listening stations for free. Three different videoclips for three songs on the album will also be to sent

According to Johnsen, Spike Jonze has agreed to direct a clip for the Beastie Boys' track "Root Down." while Evan Bernard will shoot Ran-

cid's "The Harder They Come." Both directors have donated their talents. Todd Meehan, store manager of Tower Records' Sunset Boulevard location in Hollywood, Calif., says the store will actively promote the set. As an attendee of both the San Francisco and New York shows, Meehan says he came away touched by the program's cause

and music "The reason we approached [Capitol and Grand Royal) is because we don't want this to get lost in the fourth-quarter shuffle," says Meehan. "We don't want people looking at it as just another charity album. This project distinguishes itself with a very strong lineup, its enhanced CD, and overall quality,

"We're trying to make sure that ople know this isn't just about U2 and Pearl Jam," he adds, "We have this great opportunity to express ourselves here and raise our voices, but people should know that there are places in the world where you can sing a certain song and get put in jail for 18 years.

Tentative plans for Tower Sunset's participation include hosting an instore artist press conference and a screening of the Tibetan Freedom Concert documentary in the store's parking lot. The store will also include prayer flag or poster giveaways with nurchases.

Meanwhile, via an Internet promotional campaign with online retailer CDnow, a portion of proceeds from CDs by individual artists featured on the set will be donated to the Milarepa

On a more grass-roots level, Students for a Free Tibet, an organization that boasts 300 chapters at universities and colleges across the country, will assist by hosting listening parties where merchandise will be raffled. The clubs may also be tied in to the screening of the "Free Tibet" documentary, which may be broadcast to campuses

via a satellite uplink. At radio, the label plans to send the full album to various formats, stickering it to delineate what tracks a station might be most inclined to play. Twelveinch remixes of tracks from acts such as the Beastie Boys, A Tribe Called Quest, and KRS-One will be serviced

to clubs this fall. Though much of the work for this year's freedom concert is behind it, Grand Royal is already excited about next year's show, which is tentatively scheduled to occur in the nation's capital, Diamond says

"We started in San Francisco, which was a great city and a great site with an open-minded public; we moved to New York, a media center; and by taking it to Washington, we're hoping to make some important political inroads that can help bring more attention to what's going on."

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#### BOND-BASED LOANS

Rowie's business manager But Nomura's principals say their financing deal is more far-ranging than the Bowie bond sale, in terms of the number of properties involved and the capital provided. Nomura is putting up the capital itself, not raising it from in-

What the bankers plan to do is bundle or package a number of entertain ment loans into pools that will be sold to securities companies that will turn them into asset-backed bonds for sale to institutional investors, such as insurance companies and pension funds. Home mortgages and credit card receivables are among the assets that have been packaged and sold in this way by Wall Street. Prudential Insurance Co. of America bought all the Bowie bonds

The Nomura deal was dreamed up by Ethan Penner, who is president and founder of Nomura Asset Capital Corp., a unit of the Japan-based bank. He made his name in finance as a lender to the real-estate industry.

Azoff says, "I think the entertainment business has found dealing with the financial world very dangerous and murky, and Ethan and his team bring a fresh approach to it."

He says he became friends with Penner through "securing entertainwould book big-name entertainment, such as Elton John and Stewart, to perform at functions for his clients and employees. When he realized that assets like royalties and syndication fees could be used as collateral for loans and bundled into bonds, he became partners with Azoff in the

#### NO LIMITS

Romero says that the bankers anato determine the viability of a loan and its amount.

She says there are no limits on the amount that can be loaned to an individual, nor is there risk to the client in the transaction. If the loans are not sold as securities, Nomura will keep them on its books as investments Moreover, the loans are "non-re course," which means that if the royalty income falls short of projections, the artist is at risk only for the collateralized catalog, not for any of his or her

other properties. The loans will be offered at interest rates comparable to those on medium

term U.S. Treasury securities-with 10- or 12-year maturities. After potential cash flow is analyzed

for risk, the loans could be structured as low-risk investment-grade bondssuch as the Bowie bonds were-or as high-yield junk bonds.

Nomura also says that it may provide capital for acquisitions in the entertainment industry or take equity stakes in communies. Besides a catalog of songs or master

other properties that will be used as coleash flow, the bunkers say, is a label's contractual agreement with an artist. For instance, an artist could receive a loan backed by the label's income guar

antees in a long-term contract. "We think music assets are as safe and viable as real-estate assets," says Romero.

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7

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Sect 27

Continued from 71

this month (a firm street date had not been set by press time), buyers are equally curious—thanks largely to a limited, promo-only CD pressing of "l&I" that was circulated to industry tastemakers in late August.

tastemakers in late August.

"It was a good way of reintroducing
Taja to the street, where her reputation has been somewhat spotty in the
past," says Marion Creston, manager
of Record Kitchen, an indice utilet in
San Francisco. "It sets her up as a
San Francisco." It sets her up as a
Morissette type of transformation.
It's a terrific single that I think will
get a good reaction from a decent
variety of people. It's also the kind of
record that makes you curious to hear

the rest of the album."

And that is precisely the intention
behind 550 Music's promotional strategy for the project. "'I&T' creates an
ir of mystery that we want to maintain at first," says Randy Irwin, associate director of marketing (U.S.) at
the label. To that end, he says, Sevelle
will initially avoid the "grippy, grinny

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part" of record promotion, focusing instead on auditioning musicians for a band that will likely hit the road during the first quarter of '98.

People will get a glimpse of the "new" Sevelle when the label unveils the music video for "l&f" at the end of the month. Directed by Matt Mahurin, the clip alternates between performance footage and dream sequences during which the singer confronts herself in a variety of personas that include a dog, a bug, and an elder-

iy woman. "It's an amazingly striking piece of work that illustrates the depth of the song's lyrics extremely well," Irwin says. "On top of all her other talents, she also proves that she's a natural

actrees.

Ironically, Sevelle says, "I&I" was initially not among the easier songs on "Toys Of Vanity" to write. In fact, she remembers collaborator R.J. Rice—who also produced the album—sharing his idea for its basic groove and not bonding with it at all. "It didn't.

connect with my brain at first," she says. "But he really challenged me, because he believed it could lead to a great song. I got really frustrated with the situation, and he looked me in the eye and simply said, "Trust me." I took a deep breath, said a prayer to

swallow my pride, and I tried again."
She then recalled a dream in which
she lived next door to herself and how
it led her to examine things like ego
and self-possession. "And the words
just flowed from there," she says with
a smile. "We were done in about 45
minutes."

Such an organic creative process was not typical of Sevelle's salad days. The Minneapolis native's 1986 Warner Bros. debut was a mildly scattered journey into dance/pop that left her confused and disappointed. "Looking back on the experience, I made the only choices I could at the time." she only choices I could at the time." her

says, philosophically.
The project did spawn an international hit with "Love is Contagious,"
an especially gratifying success since
it was also Sevetle's first effort as a
with Warner/Chappell and began
writing with a vast array of composers, including Burt Bacharach,
Thom Bell, Nellee Hooper, and Nile
Rodgers, "It provided me with phenomenal braining," she mays." I got to
you name it. are, rock, Refs. popyou name it. are, rock, Refs. popyou name it. are, rock, Refs. pop-

Such fruitful education gave her the confidence to dive headfirst into examing "Toys of Vanity," which ahe wrote and recorded with face. "The was unlike [anything] I had experienced in my life," ahe says, "R.J. would offer me these canvases of sound. The next day, I'd come back with melodies and lyrics. The songs just poured out of us."

The result is an eclectic collection that darts from the limber funk of "Us" into the juzzy title track, with pit stops into the ethereal pop of "Making Love To The Air."

"Simply put, this album is a great listen," Irwin says. "There's a cool vibe that floats through it. After 'l&!,' the possibilities for this album are endless." Sevelle credits Rice with creating

"a safe playground" to experiment in.
"He didn't restrict me in any way I
could go from a growl to a jazz seat
and not feel self-conscious. It's an
experience that's opened me up
tremendously I can't wait to get back
into the studio and start writing
again."

#### LED ZEPPELIN (Continued from page 20)

Plant studio album due in the spring

Plant studio album doe in the spring-Page notes that the album, which Page notes that the album, which Charity Jones on base, is preceeding quickly. "Last time out, we had this Page & Plant extravaganas incurpenating all these other textures corchestra, and the hurdy-gurdy. The says. "What we have done for this album is reverted to bow we started out before we got late that sort of the says of th



BY CATHERINE APPLEFELD OLSON

THE BOLD MAN AND THE 'SEA': John Barry's score to the new Columbia TriStar film "Swept From The Sea" washes over listeners like a foamy whitecap just before a storm. It is meamerizingly graceful yet carries a powerful undertow. The London Records album will be in stores Oct. 14.

Noting that the library of James Bond Illims he corresponded based for the share of attention. But you got be now tend to see out wrose by profit of the share of attent falling. Bury vary is be now tend to see out wrose by profit of the risk have marked such choices as "Out Of Africa," "Disness With Wolves," and "Somewhere in Time." The timelesse trial of low, survival, and deep and "Somewhere in Time. "The timelesse trial of low, survival, and one and "Somewhere in Time." The timeless trial of low, survival, and one and "Somewhere the Time. The timeless trial of low, survival, and one and "Somewhere the Time." The timeless trial of low survivals and one and "Somewhere the Time." The timeless trial of low survivals and the survival of the s

In a bit of a new twist even for an old pro, Barry wrote two of the main "Sea" themes without reading the screenplay or seeing the movie. While waiting for the folks at Phoenix Pictures to send him the treatment, Barry says he wandered into a local bookshop and bought the collection of Conrad stories that contains that story.

"I read it and loved it and wrote the first two main themes from that," he says. "I didn't need to change a single note when I finally saw the film."

The magic continued when Barry began working with director Beeban

nor mage contamon when narry roughn working with ourselves Beetan kildron, with whom he says he had one of the "best, least complicated associations" he's experienced during his collaborative career. "A lot of directors preferes smaintain knowledge, and then when you spend a little time with them, it dawns on yout it is a lot of laik." he says. "It became very apported when I started to work with her that she knew a to more about masset than abe claimed. When things work like this, there's nothing better."

In a time when the film industry has become "like a supermarket." Barry in a time when the film industry has become "like a supermarket." Barry

says, composing for "Sampt From The San" was "almost the guing look to the good old days where everyone was just concerned with making bir movie." Lifeerally raised in a playground of celluloid, courteay of the cinema houses his harder owned, Barry says. Thu the early days, nobody even talked about money. All of the task was devoted to the quality of the product. ... The quality of things one coming out that is pretry justiced. They do all this marker remarched now coming out that has pretry justiced. They do all this marker remarched "You were frying by the seat of your pants, but you know what you were deling then because you worked your ways to be postuling was had."

can be enable you want only you're way to the protestivy ten man. With 'Sea' room for table yat the year of the dating is made from the motion With 'Sea' room for table yat the year yet tableing is made to for the motion of the contract of the protestive of the pr

BOOGIE TIME: A powder-blue leisure suit, rather than those bluek jouns, major be the more appropriate dress code for lajer Records surius Michael powers of the property of

we wanted to address a certain subtext that would be in contrast to the more 'schilt' theme of the film," Penn says.

sourt theme of the rim," Fenn says.

Penn says be is not actively seeking film and soundtrack projects but would happily listen to pitches. "I love working with Paul because he gives me a lot of freedom, and we tend to see eye to eye on a lot of things," be says. "Basically,

this was just a lot of fun to do. I'm sure we'll work together again."

PRODUCTION NOTES: The first recording from composer James Horner under a new exclusive contract with Sony Classical will be the soundtrack to "Tkanie," due Nov. 18. Horner also is working on a second album of music from

"Titanie," due Nov. 18. Horner also is working on a second album of music from and inspired by the James Cameron film, as well as an original ballet score.

. The Sneaker Pinns are preparing their bird soundirack contribution in the contribution of the contribution

Speaking of Boyle, fins of "Trainsporting" will be bearing double with Capital Records O'C. It relates of a note of all studen of must from out longined by Un film. "Trainspotting," one signil tools large Paps a well as I havel Bowei. Un film. "Trainspotting," one signil tools large Paps a well as I havel Bowei. Bowei. O'C. It was to be a support to the part of th

# DEAR DEREK, THANK YOU FOR SHOWING US ALL HOW IT SHOULD BE DONE.









### BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS	UST	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RICK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST OCTOBER 11, 1997 URGLE ANAMORROSTRIBUTING LOREL SUDDICETO LIST PRICE OR EDUTALEN	BERRIN.
1	1	8	* * NO. 1 * * *  DAYS OF THE NEW OUTPOST 30004G(FFEN 18:38412.58)	DAYS OF THE NEW
(2)	NE	w Þ	STEREOLAB ELEKTRA 62065/EEG (10 98/16 98)	DOTS AND LOOPS
(3)	8	20	LEE ANN WOMACK DEDGA 11585/MCA NASHWILLE (10.98/15.98)	LEE ANN WOMACK
4	NE	w Þ	ORGANIZED KONFUSION PRIORITY 50560* (10 98/16 98)	THE EQUINOX
(5)	RE-E	HIRT	RICH MULLINS REUNION 16205/AUSTA (9,96/15.96)	SONGS
9	2	11	SNEAKER PIMPS CLEAN UP 42567/WIGHN (10.90/15.98)	BECOMING X
D	8	11	OUR LADY PEACE COLUMBIA 67340 (10.98 EQ/16.98)	CLUMSY
O	3	11	MICHAEL PETERSON PEPRISE 4661 INWARNEL (IROS. (10.98/16.90)	MICHAEL PETERSON
8	3	11	TRIO CHIONICLES 536205/MERCURY (10.56 EQ:16.96)	DA DA DA
11	7	14	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
Œ	NE	w Þ	SOMETHIN' FOR THE PEOPLE WARNER LIROS 46753 (9.99) 15:05)	THIS TIME IT'S PERSONAL
<b>1</b>	11	3	CHELY WRIGHT MCA NASHVILLE 70003 (10 98/16 98)	LET ME IN
13	8	21	DAFT PUNK SOMA 42609*/WRGIN (10 98/16 98)	HOMEWORK
14	8	3	98 DEGREES MOTOWN 530796* (6 90/10 90)	98 DEGREES
11	12	30	JACI VELASQUEZ MYRRHWORD 67828/EPIC (10.98 E0/15 98)	HEAVENLY PLACE
(16)	NE	w >	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SDNY (9.99 EQ/14.98)	ME ESTOY ENOMORANDO
Œ	11	8	CREED WIND-UP 13049 (10.98/15.9H)	MY OWN PRISON
(18)	NE	w Þ	SOUTHERN CULTURE ON THE SKIDS DGC 25154/GEFFEN (10.91/16.91)	PLASTIC SEAT SWEAT
11	11	21	ALLURE TRACK MASTERSICRAVE 67/14/14/EPIC (10.93/EQ16/98)	ALLURE
(20)	NEW P		THE KINLEYS (FIG 67965 (10 96 EQ/16.98) JUI	ST BETWEEN YOU AND ME
21	11 8		DIANA KRALL IMPULSE! 233/GRP (16 98 CD)	LOVE SCENES
22	14	. 8	TALK SHOW ATLANTIC 83040/AG (10 98/16-98)	TALK SHOW
23	14	8	FOREST FOR THE TREES DISAMMORKS 50002/GEFFEN (10 93/16 96)	FOREST FOR THE TREES
(24)	NE	wÞ	GEOFF MOORE & THE DISTANCE POREFRONT 25175 (10 98/15.96)	THREADS
25	21	17	BUCK-O-NINE TVT 5760* 05.90/9.50/	TWENTY-EIGHT TEETH

The Heatsaskers charf lists the best-selling titles by new and diveloping artists, defined as those who have never appeared in the top 100 of the Billibourd 200 chart. When an inform reaches this level, the above and the selling's bestpace of the Heatsackers color. All aboves are another on cassafts and 00. "Addensa heatsacker wing 0" as the proper of the Heatsackers color. All aboves are selling on cassafts and 00. "Addensa heatsacker wing 0" and on the proper of the Heatsackers wing 0" and on the proper of the Heatsacker wing 0" and on the proper of the Heatsackers wing 0" and on the proper of the Heatsackers wing 0" and on the proper of the Heatsackers wing 0" and on the proper of the Heatsackers wing 0" and 0." Addensa heatsackers wing 0." Addensa heatsackers wind 0." Addensa heatsackers wing 0." Addensa heatsackers wind 0." Addensa heatsackers wind 0." Addensa heatsackers wind 0." Addensa

28	22	39	BARENAKED LADIES REPRISE 46393/W/RHER BROS. (10.91/16.98)	ROCK SPECTACLE
27	16	13	CHARLIE ZAA SONOLLIX 82136/SONY DISCOS (8 98 EQ/14 98)	SENTIMIENTOS
28	37	15	BLINK 182 CARSO 11624*ARCA (8.93/12.93)	DUDE RANCH
28	16	- 8	BOB & TOM 84G MOUTH 97 (10 96/16 98)	FUN HOUSE
28	16	33	LESS THAN JAKE CAPITOL 37235 (6 98/9 98)	LOSING STREAK
31	37	16	BONEY JAMES WIRNER BROS 46545 (10 93/16 95)	SWEET THING
22	28	17	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
33	30	6	JIMMIE'S CHICKEN SHACK ROOKET SHOTZWAMM IS 98/10 98:PUS	HING THE SALMANILLA ENVELOPE
28	29	3	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.9615.98) LO	VIN' GOD & LOVIN' EACH OTHER
33	38	3	INDIA RMM 82157 (9.98/14.98)	SOBRÉ EL FUEGO
28	16	13	LIMP BIZKIT FUP 90124/INTERSCOPE (II 98/12-90)	THREE DOLLAR BILL, Y'ALL
37)	N	ew >	HOT BOYS CASH MONEY 9614 (10.90/17.90)	GET IT HOW U LIVE!!
28	37	26	K'S CHOICE 550 MUSIC 67720/EPIC (10 98 EQ:16 98)	PARADISE IN ME
28	37	13	CLAY CROSSE REUNION 10005/JME (10.98/15.98)	STAINED GLASS
40	24	- 8	CRU VIOLATORIDEF JAM 537607*MERCURY (10 NS EQ/16 95)	DA DIRTY 30
41	45	45	NO MERCY ARISTA 18941 (10.98/15 98)	NO MERCY
41	47	2	OLIVE RCA 67507 (10.58/10.58)	EXTRA VIRGIN
48	-44	15	LOS TIGRES DEL NORTE • FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
44	20	2	CORNERSHOP LUNKA HOP 46576/WARNER BROS. (15.98 CD) WHEN	I WAS BORN FOR THE 7TH TIME
45	37	3	FREDDY JONES BAND CAPRICORN 536192AMETICURY (10 98 EQ/16	DIO LUCID
48	43	25	RAHSAAN PATTERSON MCA 11009 (9.99/12.98)	RAHSAAN PATTERSON
47	38	2	BUENA VISTA SOCIAL CLUB WORLD CRICUTTMONISUON 79478/16 (14 NR CO)	BUENA VISTA SOCIAL CLUB
48	50	8	PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10 90/15 90)	WHERE STRENGTH BEGINS
48	39	16	CHRIS RICE   OCKETOWN 1528/WORD (10.96/15.98)	DEEP ENOUGH TO DREAM
50)	RE	TSTICE	KATHY TROCCOLI REUNION 100009/99E (10 98/15 98)	LOVE AND MERCY

BROOD'S BIG BREAK: When Miramax films signed first-time writer/director Troy Duffy to a multimillion-dollar deel early this year, it sent plenty of Hollywood tongues

The telk was understand-



30, Hut/Virgin Records sed "Urban Hymns," the first aibum from British act the Verva since its 1995 Vernon Yard title "A Northarn Soul." The band is off to a good start, as "Bitter Sweet Symphony," the majestic first single from the album builds steam at modern rock radio end MTV. Confirmed November gigs include stops in New York, Chicago, San Francisco, end Los Angeles.

able, given that Duffy was, until landing the deal for his action/adventure script "The Boondock Saints," schlepping drinks at Los Angeles wetering hole J. Sloan's. Still, when the bidding action

didn't hinder his negotiating **ekills** 

As part of the deal, the new Hollywood player ended up not only as owner of Sloon's but with majority rights to the film's soundtrack, which he is shopping to various labels. His egenda was clear. Duffy.

as part of rock act the Brood-formed with brother Taylor, Jim Jackson, and Gordon Clark several years ago sensed an opportunity to quick ly raise the profile of the band.

In effect, "The Roondock Sainta' will become a 90minute commercial for the band, which has already recorded demos for much of the music that will be beard in the film.

Sitting in his modest office on the Paramount lot which he admits is far more luxurious than any of the apartments he lived in during leaner years. Duffy explains that it wasn't the allure of filmmaking that brought the native New Englander to

Tinsel Town.

"[Coming to L.A.] was 100% a music thing," he says. "The film thing is a lucrative and heartfelt hobby, but that's all. I'd throw everything away to be successful in this band." While his screenplay and

about 10 new songs developed



Heartfelt Promotion. As part of a promotion for the Dambuilders' new est single, "Breek Up With Your Boyfriend," which will be serviced Oct. 27 to modern rock radio, the band is compiling fans' worst heartbreak stories through its World Wide Web site (http://www.dambuildars.com). On Monday (6), the band plays the Pearl St. club in Northhampton, Mass "Against The Stars" was released July 29 on Elaktra



Retating too 10 lists of hest selling titles by new and developing artists

2. Lee Ann Wesseld to Union?
2. Lee Ann Wesseld to Ann Worseld
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4. Days Of The Wess Days Of The New
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7. Die Deservich Michael Petersen
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two are separate pieces. He expects the soundtrack will be marketed as the Brood's debut album-tentatively titled "Release The Hounds"-

rather than the soundtrack to 'The Boondock Saints." "During the six months writing the movie. I was writing a lot of songs as well." he says, "They did seem to have the same stories and inter-

twine like two snakes fuckin', but I don't believe that one inspired the other. It was just a very creative time.

Though the band has been working on a new hatch of songs. outside of living rooms and rehearsalspece jam sessions, its members have played only a few sets at Sloan's and are unknown within the local club circuit

Still, Duffy and his bandmates have not been idle. Spending \$23,000 of the money paid to him by Miramax, the director lensed an impressive clip for the band's Two Ravens

Judging by the moody wellwritten rock track and portions of e few other cuts from the hand's demos we heard in Duffy's office, the Brood could soon be souring with the Saints.

ROADWORK: On Oct. 17, Warner act Moloko, whose bling under at modern rock radio, play Frequency-house at the Hollywood Athletic Club in Hollywood, Calif.

Skunk Records act Stightly Stoopid, which includes for mer members of Sublime opens for the Skeletones this month, including a show on Friday (10) in Huntington Beach, Calif. The act's new album is



Multicolorad. A phalanx of quest producers and ertists lent a hand on Kirk Whelum's Warner Bros. debut, "Colors," which was released Sept. 23 (see story. page 1). The jazz sax player called on such associates as Philippe Saisse and Tommy Simms, as well as Michael McDonald and Alison Krauss, "More so than the violent act of breaking down barriers, this was a celebration of the things we have in common when

we peek over those barriers," says Whalum of the album's theme. The artist supports Whitney Houston on the HBO special "Classic Whitney," which errs Sunday (5).

scheduled for a November

heated up over rights to the film, Duffy's lack of experience "Fun For Me" single is bubsimultaneously, Duffy says, the release.



Congratulations To Our Friend Elton John Whose Songs And Sacrifice

Are An Inspiration

To Us All



### **Bobby Brown Back In Action**

### MCA's 'Forever' Set Ends 5-Year Absence

Coveney, managing editor of R&B Airplay Monitor.

When MCA releases "Forever," the third solo album by hip-hop/soul star Bobby Brown, Nov. 4, the market will see whether a five-year absence has had any impact on the influence wielded by one of R&B's original new-jack

After all, Brown's debut, 1986's "King Of Stage," yielded the gold-cer-tified "Girlfriend"; 1988's "Don't Be Cruel" was certified double-platinum: and its follow-up, 1992's "Bobby, earned seven-times-platinum sales. In between was the remix project "Dance! Ya Know It," which earned platinum

sales in 1989. MCA is counting on "Forever" to cement the one-time New Edition member's status as an enduring solo star. Says Ken Wilson, senior VP of black music for MCA. "Bobby is an incredible guy with a lot of energy. If you look at his performance in the videos and on the tour as a member of New Edition, you can see that Bobby Brown is a

In titling the album, Brown wanted positive symbolism. "In the past few months, I've seen two good friends pass away," he says, referring to the untimely deaths of Tupac Shakur and the Notorious R.I.G.



their albums; the titles explained the life and death of them I don't want to jinx myself, so I just called it Forever.

Maybe I'll live longer." The first single is "Feeling Inside," which will be delivered to R&B and rhythm-crossover radio Tuesday (7), followed by service to top 40 the second week, according to Ashley Fox, mar-keting director, black music, for MCA.

The single will not be commercially available, Instead, 12-inch double-vinyl copies featuring remixes by Marley Marl, Jodeci's Dalvin DeGrate, and Dinky Bingham were mailed Sept. 26 to club DJs, mix-show jocks, and "spe-cialty tastemakers." CD promos of the 30. The video, directed by Scott Calvert, will be delivered to national and local video outlets Sept. 28.

"We look at Bobby as being one of the most talented, scrutinized, successful artists in the history of music, not just black music," adds Fox, noting that MCA has planned a massive cor and retail awareness campaign that includes retail "meet and greets" on both courts and an extensive overseas promotion tour in October of Europe, (Continued on next page)



producers on the debut album for Qwest recording act Jia. Shown, from left are Jay Brown of Qwest A&R/Quincy Jones Music Publishing, songwriter Mary Brown, Heavy D. and producer Tony Dofat, Shown sitting, from left, are band members Joelens and Tis.

### **Hicks' Picks Boosted Island Black Music: Usher The Latest Youth Act To Hit It Big**

aging editor of R&B Airplay Monitor.

PARADISE ISLAND: Hiriam Hicks' elevation to president of Island Black Music (Billboard, Oct. 4) was nice to see, particularly when there is so much change going on at

other black music division Across town at Epic, Ron Sweeney maintains his premier position with a move up to president of the R&B division (Billboard, Sept. 27) from executive VP, but longtime execs Ray Harris, VP of black music, Dwayne Cunningham, VP of promotion, VPs of A&R Ted Lowe and Vivian Scott. and Will Strickland, national rap director, have

The

Rhythm

and the

Blues

R&R promotion staffs at 550 Music and its associated labels under the leadership of Tom

Just as radio stations are onsolidating, so are labels getting leaner and meaner for the new millennium. And the lingering question in many people's minds is whether the consolidation of radio stations under non-white owners means

that the need for African-American record promotion reps is evaporating, and whether the elimination or paring down of R&B music divisions is the first insidious sign.

Hicks began building Island Black Music two years ago and was previously its senior VP/GM. Some of his successes with the label have been the Isley Brothers' platnum-plus "Mission To Please" album, the successful Don't Be A Menace . . . " soundtrack, and the dynamic "Don't Be A Menace . . . Baltimore quartet Dru Hill. The latter's single Bed" has been certified platinum, and two other singles, "Tell Me" and "Never Make A Promise," have attained pold status

Hicks and the Isleys also received recognition recently when they were honored by the Congressional Black Cau-cus Spouses at their annual benefit, held Sept. 12 in Wash-ington, D.C. The gala benefited the CBC Spouses Educaington, D.C. I he gain benefited the CBC spouses Educa-tion Scholarship fund. The Isleys performed and were joined by Angela Winbush, whose own solo album is expected on Island early next year.

SOUND WAVES: The youth cult in R&B can claim another victory with "You Make Me Wanna...," the Jermaine Dupri-produced leadoff single from Usher's second solo album, "My Way" (LaFace/Arista). That track has remained at the No. 1 position on both Billboard's Hot R&B Singles chart and R&B Airplay Monitor's R&B Airplay/Mainstream chart for six weeks. Usher, just 18, has overcome the dreaded voice change to come back with a nice little snarl in his sound that is making young ladies sit up and take notice. And he pairs with fellow teen vocal-

"Soul Train" soundtrack.

Speaking of the Arista family of labels, the company has a fourth quarter relatively free of its trademark diva signees. The "Money Talks" set has spawned "Aver Refugee Camp All Stars' remake of Eddle Grant's "Electric Avenue"; new group Next is garnering attention with "Butta Love," climbing up the top 20 of the Hot R&B Singles chart; the official next single from the Puffy Daddy & the Family album, already much-sampled by radio, is "Been Around The World"; and popular rapper Mase, after appearing with Puffy and Brian McKnight, will see his solo album released.

On the diva front: Faith Evans, who makes an indelible guest appearance on the forthcoming LSG project, is record-ing her second album, due next

year. And Lisa Stansfield's long-awaited, self-titled second album is a beautifully produced, understated project that will feed fans of Brit soul. The next single is "Never Gonna Fall In Love Again"; my personal favorite is the affecting domestic-abuse



BEATS 'N' PIECES: It began

lament

as a quarterly TV special, but its success has led Warner Bros. Domestic Television to relaunch it as a monthly feature. The syndicated, bourlong "R&B '98" will debut in January, featuring performances by and interviews with the top artists in the R&B and hip-hop genres. The series was preceded by "R&B '97" specials, including "R&B '97." Summer Jams," featuring En Vogue, Maxwell, and Erykah Badu, and "R&B '97: Fall Preview," which will air again in December, hosted by Jody Watley and sosp star Shemar Moore, with segments by Babyface, Sean "Puffy" Combs, Adina Howard, All-4-One, the Brand New Heavies, Lisa Stansfield, Brian McKnight, and Missy Elliott. The program was co-developed with WB by Black Pearl Entertainment and produced by Tri-Crown Features. We were saddened to learn of the Sept. 21 passing of

"King" James Cephas, a longtime independent retailstore owner in Philadelphia. He operated King James Records, last at the Haddington Mall, for 20 years and was a legend in the community. He was 66 . . . Heavy D was the genial host of a National House Party Sept. 26 at his Beverly Hills, Calif., digs; the event benefited the Black unity Crusade for Children, a division of the Children's Defense Fund, which celebrates its 25th anniversary this year. Besides cocktails, the event offered a silent auction of derby-style hats designed by Quincy Jones, Russell Simmons, Combs, Robert Townsend, and Andre



BIG BOYZ: Despite the onslaught of four-man vocal group imitations that have cropped up since Boyz II Men's emergence in 1988, the group's fan base appears intact as its third album, the aptly titled "Evolution" (Motown), moves 211.000 units in its first full week at retail. That amount lands the set dual Hot Shot Debut trophies at No. 1 on both The Billboard 200 and Top R&B Albums. While the sum falls shy of the 302,000-unit first week of 1994's "II." that album also had a significantly larger lead single, "I'll Make Love To You," which held the No. 1 post for nine weeks on Hot R&B Singles, thus creating more excitement in the weeks prior to the set's release.

The Boyz's current single, "4 Seasons Of Loneliness," hangs in at No. 2 on Hot R&B Singles in its third week on that chart. "4 Seasons" shows a 13% inase in audience reach and moves 11-7 on the Hot R&B Airplay list, bringing total listeners to 30 million. At that rate, the foursome could No. 1 slot by next issue, as Usher's six-week dominance with "You Make Me Wanna..." (LaFace/Arista) is finally slowing down. That tune had a 10% decline at R&B core stores and a 3% dip in listeners, although it maintains its No. 1 ranking on Hot R&B Airplay.

HEY'RE BACK: After a five-year breakup, Erick Sermon and Parrish Smith, known collectively as EPMD, make a return with "Back In Business" (Def Jam/Mercury), the duo's fifth album, which shoots 83-4 on Ton R&B Alburns. The set naturally wins Greatest Gainer after being forced onto the al-burn list a week early due to street-date violations. On The Billboard 200, the title enters at No. 14, which marks the group's highest career ranking on that chart. After the act's breakup, Sermon scored solo debuts with 1993's "No Pressure" and 1995's "Double Or Nothing" (both Def Jam), peaking at Nos. 2 and 6, respectively, on Top R&B Albums. Smith charted 1994's "Shade Business" (PMD/RCA) and 1996's "Business Is Business" (Relativity) under the moniker PMD (Parrish Makin' Dollars). Sermon's and Smith's Top R&B

lbums peaks were, respectively, No. 12 and No. 29.
EPMD's lead single, "The Joint," moves 53-46 on Hot R&B Singles after nining another 20% in audience, boosted by airplay at seven new stations. With support on 54 Broadcast Data Systems (BDS)-monitored stations in total, "The Joint" moves 71-68 on Hot R&B Airplay.

HOME COOKIN': Following the Sept. 26 opening of the movie "Soul Food," ■10ME COURIN: Following the Sept. 26 opening of the movie "Soul Food," the film's LaFaceArista soundtrake sees a 45% increase or 10p R&B Albums, moving 7-5 while snagging the Pacesetter trophy: Total's "What About Us," from the soundtrack, re-bullets at No. 7 on Hot R&B Singles due to picking up a 5% sales gain at R&B core stores and a 7% increase in radio audience.

SOMETHIN' ELSE: Somethin' For The People's sophomore set, "This Time It's Personal" (Warner Bros.), debuts at No. 35 on Top R&B Albums. Its self-titled previous album peaked at No. 66 on that chart

Apparently, the album's first single, "My Love Is The Shhh!," gained th Apparency, the autoum's tirst single, "ny Jove is in elsana;" games the group some new fans. That some more 4-3 on Hot R&B Singles. The act's previous chart high was "You Want This Party Started," which peaked at No. 29 in the Feb. 17, 1996, issue. "My Love" has been making steady gains at radio, with another 18% listener gain this week at R&B radio. The track moves radio, with another 13% astener gain this week at K&B radio. The track moves 10-6 on Hot R&B Airplay with support on 79 BDS-monitored stations. Airplay leaders include KKDA Dallas (72 plays); WBHJ Birmingham, Ala. (63 plays); WFXA Augusta, Ga. (61 plays); and WJMH Greensboro, N.C. (52 plays).

### RIIRRI ING IINDER SINGIES

	-	_		-	-	_	- and - ollitarre
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	8	2	DO ME BABY WILLIS (VIEWG)	14	-	1	PARTY PEOPLE G.P.WU (MCA)
2	2	7	LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT)	15	14	14	PEOPLE GET READY 360' WALT'S THE WILD'S WARRS SUBSTANCE
3	7	3	CAN'T STOP NO PLAYER OI ORGANIZATION PRODUCTS OF RECEMBRICHERS	18	16	7	IT'S ALRIGHT DAVE HOLLISTER (DEF SQUAD/EM)
4	-	1	BLAZING HOT RCL & SMOOTH ISTREET LIFE BHRIEFILL AMERICAN	17	18	2	SOUL IN THE HOLE WU ALL STARS (LOUG)
5	22	,	SO IN LOVE SAISON (RAT'S EXECUTIVE)	18	12	4	BUBBLIN' ONL (WOLKFORGEF JANEMERCURY)
1	-	ī	A SMILE LIKE YOURS MANUE COLE (ELEKTRAVEED)	19	19	9	BURBAN & IMPALAS BIG MIKE TRAPA LOTATION TRYSE-VIRGII
7	-	ī	ALRIGHT JAMINOGUN (WORK/EPIC)	20	23	2	THE NIGHT THE EARTH CRIED GRAVEDIGGAZ (DRZ STREZTAVZ)
	6	5	PUT THE MONKEY IN IT DAZ AND SCOPALLY (TOMMY BOY)	21	10	,	SUPERNATURAL WILD DROHID (RCA)
,	-	1	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIC JOE)	22	20	8	IN THE COMPANY (OF KILLAZ) WISTOMS SURRENCEROEF JAMMEROU
16		1	WON ON WON COCCA BROWN (LOUE)	23	-	5	IT'S ABOUT TIME LA. NASH FEATURING JEW'ELL (MENES
11	15	5	WAIT A WHILE ERICUL YANCEY ORCAL	24	24	7	KEEP ME LIFTED SPEAKHERD (CAPTOL)
12	17	4	SOMEHOW, SOMEWAY ORGANIZED NONFUSION (PRIORITY)	25	u	14	GUNJA HONORS DEAD RINGAZ SHUSHI
13	13	22	COME ON EVERYBOOY IGET DOWNS	Beb	bling th ha	Und	er lists the top 25 singles under No. 10 of yet charted

R&B Billboard,

BOBBY BROWN (Continued from preceding page)

Japan, Australia, and Hong Kong. We're looking at relaunching him as King of Stage

Brown may not have had a solo pro ject in the market since 1992, but he has hardly been missing in action. In addition to the tabloid media's frequent coverage of him as half of R&B's premier celebrity couple (he has been mar-ried to Whitney Houston since 1992). Brown was featured on 1996's New Edition reunion project, "Home," as well as on the group's national tour. But those five years have also seen the rise of R&B alternative stars Maxwell and D'Angelo, as well as soulsters Usher, Rome, and Joe.

"The industry has changed dramatically—there's so many people out there now, it's like cluttered with unpolished talent, but that's a good thing," says Brown, adding that he's a fan of D'Angelo and Maxwell, whom he terms "pol-ished" talents. However, he says, "I don't feel like anybody can compete with what I do. I do what I do best, and they do what they do best-I don't worry about that. When it comes time for battle, we'll see who's the last man standing."

While the market seems ripe for Brown's return, he has been away for five years, "I've heard the Bobby Brown, and [sales demand] depends on what happens with the single for him, says Violet Brown, R&B buyer for the Wherehouse chain. "Definitely there's always interest in Bobby, and what I heard from the album sounded like a great Bobby Brown record. It's in pocket with today's sound; musically it's un-

Says Don E. Cologne, assistant PD at WGCI Chicago, "We're in what I consider an era of transition, where you have a lot of the artists that were hot in the '80s and early '90s who have lagged in terms of keeping up with the music and their fans. Provided on how good the music is and how well they market and promote Bobby, it's really going to depend.
"It goes right back to the basics.

You're not gonna go platinum based on who you are, unless you have stayed in touch . . . We'll judge it by the grooves. Brown says that the time off from solo work has allowed him to mature emotionally as well as vocally. Joking that "being around that house, listening to that lady sing" has taught him a few vocal tricks, he adds, "I've got a Bobby Womack thing to my voice no that little rasp. It's not so pretty; it's more mature now. Taking time out was really good for me. It gave me time to work out different sounds with my voice acrobatically."

At the same time, "Forever" features

less rap and more romance. "I'm growing out of rapping now, I'm older. I'm more of a ballad man now—the love doctor!" he says.

Brown wrote or co-wrote most of the album's 12 tracks, "Feeling Inside" was produced by Jeff Redd, VP of A&R for MCA and a former Uptown Records artist. The smoothly seductive title track was produced by Tim and Bob the up-and-coming Atlanta team whose credits include 112 and Boyz II Men Other standout tracks are "Happy Days," in which Brown explains the long journey to his current happiness, and "It's Still My Thing," which Brown calls "My Prerogative, Part II," referring to his 1988 R&B chart-topping, new-jack-swing classic.

OCTOBER 11, 1997

### **Hot Rap Singles.**

THIS	WEEK	2 WKS AGO	WKS. ON CHART	COMPMED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPMED, AND PROVIDED BY SOUNDSCARP TITLE LMSEL & NUMBERIOSTREUTING LABEL LMSEL & NUMBERIOSTREUTING LABEL
1	1	1	13	* * * NO. 1 * * *  UP JUMPS DA BOOGIE   OUGI BLACKTROUNDMIANTIC TROTIESA  * MAGGO AND TIMBALAND 6 HORS M Rs 1
2	2	4	6	I MISS MY HOMIES ◆ MASTER P FEAT, PIMP C AND THE SHOCKER © 00 (0) (7) AD UM-1 \$3290/PROPITY
3	4	3	15	MET TOWARD PROMINENCE TO LESSED. A IN AN PURE ON BRICLEST DE MEZE ELLETT & MIGE MATTREE.  OCT NOT THE TO YOU WIND LAST CAMMY BOY SHOULD HAVE.
<b>4</b>	5	6	4	AMENUES (FROM "MONEY TALKS") • REFLIGEE CAMP ALL STARS FEAT PRAS (WITH KY-MAN)
5	3	2	11	OST OFFICE OF ARGUMENTS ▲ ◆ THE NOTORIOUS BLG. (FEXT PUFF DAIDLY & MASS)  OF THE NOTORIOUS BLG. (FEXT PUFF DAIDLY & MASS)
6	7	8	5	ME AND MY CRAZY WORLO  ♦ LOST BOYZ
7	6	5	18	FILL BE MISSING YOU ▲¹ ◆ PUFF DADBY & FAITH EVANS (FEAT, 11.2)  WHITH OUR AD BOX 1903/1/JANSTA
1	8	7	8	BACKYARD BOOGIE    MACK 1D
(9)	12	11	6	REMINDING ME (OF SEF) ◆ COMMON FEAT, CHANTAY SAVAGE
10	10	15	4	SOMEBODY ELSE + HURRICANE G
11	9	9	14	TAKE IT TO THE STREETS   ◆ RAMPAGE FEAT. BILLY LAWRENCE  (C) (C) (M) (T) (Q) VOLATORIELEKTRA 6417 LEEG
12	13	12	4	OFF THE BOOKS OFF THE BEATNUTS THE BEATNUTS
(13)	15	24	8	CROOKED GREEN PAPERS
14	11	13	5	ICT DE L'IT BEFORE DAMIN 309/TOUCHMOOD  MEN OF STEEL (FROM "STEEL")   SHADUILLE C'HEAL IX CUBE III PEAL PETER GUNZ & RES-ONG ICT ICH ITT TWI SM. GWEST 17:305/WARNERI BROS.
15	17	14	10	DOWN FOR YOURS ◆ NASTYBOY KUCK FEAT. ROSER TROUTMAN ICLIGHTI NASTYBOYGASSAOTE 574744MBROJRY
(16)	NE	WÞ	1	IMMA ROLLA     MR. MONEY LOC
17	18	26	10	BE THE REALIST TRAPP, TUPAC & NOTORIOUS B.I.G.
(18)	22	-	2	BUMP'N IN YOUR TRUNK MAD DOG CLIQUE ICI 121-171 CROSSTOWN 1021
19	16	-	2	SUNSHINE   JAY-Z FEAT BABYFACE AND FOXY BROWN (T) FOX A FELLADER JAM 57-923*MERCHY
20	16	16	15	C U WHEN U GET THERE IFROM "NOTHING TO LOSE") ◆ COOLIO FEAT, 40 THEVZ
(21)	NE	_	15	CLIDE TO BE TOWN BOY 7785  IT'S YOURZ
23	20	23	12	ICED DOWN MEDALLIONS    ◆ ROYAL FLUSH
23	24	19	18	LOOK INTO MY PYPS (FROM "NATMAN & BOUND")   REPORT THE COLUMN THE THE COLUMN THE THE COLUMN THE COL
2.5	24	12	10	LET ME HOLLA AT CHA BLAC HAZE
			1	
24	24	29	7	ICLUST DAT SHOT 7001
Ï	-			* * * GREATEST GAINER * * *
25)	38	31	3	CET UP *** * GREATEST GAINER * * *  GET UP *** * OREATEST GAINER * * *  ORD GROWN AND GROWN AND CET AS SMOOTH
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i	-	14.4		*** No. 1 ***			60 3		49	9	PRODUCE ISONOMENTED:  IF IT ALLY IL LOVE (FROM "SPRUNG")  IT TANGER W GAMEENER! TANGER W GAMEENER!  SMILL   SCARFACE FEATURING 2PAC & JOHNNY P
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	2	2	3	4 SEASONS OF LONELINESS     BOYZ II ME  JAM 1 (FING I) HARRIS III 1 LEWIS   ICI (C) MOTOWN BLOOD  A SEASONS OF LONELINESS   IC	N	2	$\rightarrow$		37	3.7	
	4 -	6	7	MY LOVE IS THE SHIHH!   SOMETHIN' FOR THE PEOPLE FEAT, TRINA & TAMAR YOUR FOR THE PEOPLE FEAT, TRINA & TAMAR YOUR FOR THE PEOPLE FEAT, TRINA & TAMAR YOUR FOR THE PEOPLE FEAT, TRINA & TAMAR	A 22	2 -	-	-	48	37	
	6	6	6	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRUN MCKNIGHT FEAT. MAS LOSHID, LAMBBE STOKE, LISCONID, LAMBBAE HISTAULINGE, HOWN, LIBERAR MONIGHT, HIS BUTT MERCHY STO	E		_	-	73	4 -	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") DEBORAH COX E. ANTONICA FRANCIS (A ANTONICA) ENGLISHED (ED. (III) TALKETA 1330) SOMERODY ELSE  + HURRICANE G  + HURRICANE G
	3	3	6	HONEY A MARIAH CARE	1			-	$\rightarrow$	_	DESCENDENT ELECTROPHY A RECORDURY A MANCHY FAMILE FAUTY   15 ERS (THI FOLL A MICROSTANIAN ON THE PROPERTY OF
	5	7	3	EVERYTHING + MARY J. BLIG	ε			-	43	6	TUPERSON AS BUT IL DEMOCROST SPECIAL SMALLTHIN & DANAGES ACCOUNTS. TO SUTT KIDAN SECRETARIAN SAN SAN SAN SAN SAN SAN SAN SAN SAN S
i	7	9	7	WHAT ABOUT US (FROM "SOUL FOOD") ◆ TOTA	L			٧.	-	2	PRESTOR IS CARTER DANNERS OF DIRECTOR IN ROBINS OF LARGE BY LARGE AND LARGE AND STREET A
l	8	4	11	NEVER MAKE A PROMISE   ◆ DRU HIL	L			-	59	7 -	
ł	11	12	6	VESTTHENG	ř	9	58) 6	7	68	6	REMINDING ME (OF SEF)   ◆ COMMON FEATURING CHANTAY SAVAGE 110.01 ILLINNA CRUGG PERMINDLE PROMINE E SMITH LISMON (C)
ŀ	10	10	13	ANGEDISIN'I REMOCRATOR I ALEMBORATTO METTAL HAGRALA CONTEDUCION DE CETTO COMESTA I SE  UP JUMP'S DA BOOGLE   MAGOO AND TIMBALAN TIMBALAND I ONGELO MANGEUM MELLOTTI  MAGALAND I ONGELO MANGEUM MELLOTTI  MAGOO AND TIMBALAN	D D	4		2	35	13	TAKE IT TO THE STREETS ◆ RAMPAGE FEATURING BILLY LAWRENCE RISHTY OF MOMERIE ASSETS ASSETS OF THE PROPERTY OF
Į	12	В	7	TIMBALNO CI MOSLOM BRACLIAT M. ELLOTTI COLIDI SE ASSESSIVA 990.18.411.43.1  ALL CRIED OUT  MUNICILIA PANASETI M. BOONEY (FULL FORCE)  CICTURE SEATMENT SEAT	2	11	60 6	1	62	8	REMONENCE FOR SET INFORMATION OF
	9	8	11	MCAREY M: AFANASEFT M: ROONEY BUILL FORCE) (CLICULTRACK MASTERS 78678/CRU)  MO MONEY MO PROBLEMS A THE NOTOBIOLIS BLIG LIFEAT PLIEF DADBY & MASS	E F	11 Z	81 5	2	52	3	S MILLIAMS EMILLIAMS EMILLIAMS SEALAND CLOSE THE MILLIAMS EMILLIAMS THE BOOKS THE BEATHUTS FEAT, BIG PURISHER & CUBAN LINK HE BATHATS OLDERANDEZ TIMBO C 6x51s & COURS OF THE BOOKS THE BEATHATS A ROBIN") TRUE TO MYSELF (FROM "BATHANA & ROBIN") FERRITZ MASHA, DIOMOTIC RESPONDANCES, ALMON, RIV. SCHOOL TO MARKET BOOKS (TASK)
ł	18	8	2	MO MONEY MO PROBLEMS ▲ THE NOTORIOUS BLIG. (FEAT, PUFF DADDY & MASS STYLE I, SCOME IT WALLAT S, DROWN METHAL EDWARDS H ROSSIND. (C) DE IT DE MO BOT PRODMES THE ONE I GAVE MY HEART TO  ALLIYA  ALLIY		13	62) 7	3	84	3	TRUE TO MYSELF (FROM "BATMAN & ROBIN")   € ERIC BENET  E SENET Q MASHUR ,DEMONTE (E BENET,Q MASHUR)  CC (03) (70) WARRIER BROS. 17328
3	16	-	7	A PART INDUSTRIAL INDUSTRIAL FORDS	10			4	58	19	YOU BRING ME UP  GUALLINGALLY MESSIT SCHALEY, HALLEYS  GO 60 TO LO MASSISSES
1		18			Ē		64 6	2	50	11	FIX   ◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARO & SLASH
4	14	14	- 12	I CAN LOVE YOULDVE IS ALL WE NEED  ◆ MARY J. BLIG  REPORT INFO TO BE CLIFFO DESCRIPTION OF THE PROPERTY OF TH	2			-	61	5	1 MED DADING CHEEK (MARIAN AMERICANDEON) KOMEDAKENDEL DÜSSONALDRES (CHEEK CHEEK) 1900 KRIEGOTH 1900 EN MEN OF STEEL (FROM "STEEL") ◆ SHAQUILLE C'HEAL, ICE CUBE, B. REAL, FETER GUYZ A, KYS ONE PICE & TYM CHEEK, CALLESS, SHAWEST, FRIZZO JACKONI, FAREZ UBAC (CHEEK) CHEEKST, CHEOMARISH 1903.
ļ	13	11	- 15	FORTH THE THE PRODUCTION OF THE PROPERTY OF TH	řč	3	66 6	is	63	13	WHATEVER ●  BARTACL (BARTACL, G FRANCO), K ANDES!  CC 001 (T) DD CASTWEST 641745EG
ļ	15	15	11	G BALLERGEAU / METRIT LI WOODS // METRITT) (C) (D) (N GRAND JURY 648740)	5				72	3	BRING BACK YOUR LOVE   CHRISTION
ļ	20	22	6	A STRANG, AND THE WE VERY A DRIVE OF THE STRANG CONCESSION SHOULD US AND	ñ	<u></u>			56	10	CHRISTON IN SPLANHONY)  NEVER, NEVER GONNA GIVE YOU UP LIDLANSY PROFERANTS MORES LIDLANSY PROFER
ļ	30	-	2	LAST NIGHT'S LETTER  LISTEWART IX HALEY GISTEWART, LISTEWART)  LISTEWART IX HALEY GISTEWART, LISTEWART)	90	" I -	_	-	20	2	IDEXANCY, PINORAN IS MORE) ID IDI ARISTA 13365  AIN'T NUTHIN' BUT A IAM YALL    GEORGE CLINTON WITH THE DAZZ BAND
ļ	19	21	8	TROXYS HALL ICASTEMARI, SK HALLJASP LISTEMARI, SALTERI CO IDITIO LIFACE 24253/4851	ra.			"		-	LIDEMANCY MARKANIS WHITE)  AIN'T NUTHIN' BUT A JAM YALL   GEORGE CLINTON WITH THE DAZ SAM HARPS IB HARPS MARCANNA PHILIPS S MARTIN BCIRNON BY  CHINESOUND \$256  SHOW ME  BLLY PORTER JICTOR OF \$55556AAA
l	17	16	10	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") ◆ FCXY BROWN FEAT, DRU HIL POKE & TONE IS BAPRIES, I COUNTER, SCAPTER, HAYWOOD! IT VIOLATORIDEF JAM 571441*MERCU!	ga.	~	$\rightarrow$	-	57	11	W J MOSAE CALAS JCI IDI DVS SESSESIAAM
	21	17	18	I'LL BE MISSING YOU ▲' ◆ PUFF QAQQY & FAITH EVANS (FEATURING 112 SCOMES, STEVE J. (STINGL) GATHER, E EVANS) (N) (1) (C) BAD BOY 75097*WIRST	2)	<u>-</u> 1 +	_	-	60	17	JOHN LI ROBINSON, T. ESTES, A MARTIN, I MATINS) 60: 60: 61: 67 YARB YUM 78566/EPIC
	26	27	4	ME AND MY CRAZY WORLD  □ RON G (T.KELLY,REIOWSER)  □ ID (T) UNIVERSAL 5613	Z 31		72 7	-	65	9 :	LOVE IS ALL AROUND   ADRIANA EVANS  DRED SCOTT (A EVANS, ERED SCOTT)  EL ITO (T) PAIP 648871,000
]	24	23	5	AND TRANSPIRE PROPERTY AND THE PROPERTY OF THE	E S2	19	73 7	7	70	9 -	Short Net
1	25	25	7	BACKYARD BOOGIE   BOBCAT (D.RO) (SON)  CD (D) (D) (RO) (RO) (RO) (RO) (RO) (RO) (RO) (RO	0	25	74) 8	10	38	8	CROOKED GREEN PAPERS  A FOREST PLAYERS, LEATES, J CREFTIN, A FOREST)  (C) (D) (T) BEFORE DAWN 109/TOUD-INCOD
1	22	24	7	WE CAN GET DOWN	N 54	22	75) 1	4EW	•		IT'S YOURZ  # WU-TANG CLAN ITI LOUD 64957*
1	23	19	24	G.H.E.T.T.O.U.T. ▲ ◆ CHANGING FACE	S	1	78 7	o	67	18	WE TRYING TO STAY ALIVE   ◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS  WE TRYING TO STAY ALIVE  ◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
1	28	29	4	AVENUES (FROM "MONEY TALKS") ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY MAN PRIMADRE), IE GRANT) (C) ARISTA (34)	60	28	77) 1	IEW	•	1	HEAVEN ♦ NU FLAVOR
1	27	20	12	SOMEONE  SWY (FEATURING PUFF GAOO' S JEMBS J DUS IS COMES WAI KER GRAHAM H PIERRE/PECE WALLACE MARTIN SHAW) ICLID IT! MCA 6462	Y)	5	78 6	6	54	9 -	ITS YOURS — WILLIAMS CLAME TO STAND AND THE
i				* * * GREATEST GAINER/AIRPLAY * * *	1		79 8	17	80	11	WHERE YOU ARE ◆ RAHSAAN PATTERSON
	33	33	9	HOW YA DO DAT (FROM "HOW BOUT IT") ◆ MASTER P FEAT, YOUNG BLEED AND C-LO MASTER P (MASTER P) ED (\$1 ED NO LIMIT 532 BAPROOR	C TY	30	80 7	4	64	17	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")   • BONE THUGS-N-HARMONY  D. IJ NEEK BONE, D. JU NEEK!  CO ON IT BUTTLESS GASRELATINTY
i	29	28	29	FOR YOU   © KENNY LATTIMOR  © LEASTMOND IK (EPI/M)  CH 75 CO (LIMBIA 784*)	E	6 0	BD 9	16	90	3 -	GET HP ANY
1				A A A COPATRON CAMER CALLED A A A	-			-	76	12	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") ◆ DIANA KING
1	46	-	2	THEY LIKE IT SLOW SO CONTINUED MADGED STATE OF THE WAY THAT YOU TALK   MIND MY BED A CONTINUED MADGED STATE OF THE WAY THAT YOU TALK  MIND MY HEAD A CONTINUED MADGED STATE OF THE WAY THAT YOU TALK  MIND MY MED A CONTINUED MADGED STATE OF THE WAY THAT YOU TALK  MIND MY MED A CONTINUED MADGED STATE OF THE WAY THAT YOU TALK  MIND MY MED A CONTINUED MADGED STATE OF THE WAY THAT YOU TALK  MIND MY MY MADGED STATE OF THE WAY THAT YOU TALK  MIND MY MY MY MY MADGED STATE OF THE WAY THAT YOU TALK  MIND MY	N	30	-	$\rightarrow$	77	20	A MARYEL IS BACHMONCH HUMBY STORE TO STORE TO GO WORK / ROSSELFIC
	31	26	41	IN MY BED ▲	L	- L		-	69	10	DOWN FOR YOURS   NASTYBOY KLICK FEATURING ROGER TROUTMAN
1	34	36	9	THE WAY THAT YOU TALK     JAGGEO EDGE FEATURING DA BRAT & J  JAGGEO EDGE FEATURING DA BRAT & J  JAGGEO EDGE FEATURING DA BRAT & J	0	24	_	IEW	_	10	MC WIGG TO MCMORING LIMPIND SAUSTRICAL TO BE TO MCTROMOLEGISTE STATISMENOUTY  NEVER WANNA LET YOU GO  ARSOLLITE
1	36	31	32	THE WAY THAT YOU TALK  JOURN LOUNS EAST ECKN TO MAN  JAGGEO EDGE FEATURING DA BRAT & J  JOURN LOUNS EAST ECKN TO MAN  JELONG TO YOU (EVERY TIME I SEE YOUR FACE) A  SENLIFEMAN WERRITUL WOODS A MULTIMAN  SENLIFEMAN WERRITUL WOODS A MULTIMAN  AND THAT AND THAT HAS ADDITED AND THAT AND THAT HAS ADDITED AND	E	2		IEW	_	1	JWALKER CORTLEY, CWARD LAWAWALL BLOKETS COLOR OF DRIED JAM 574925-MERCURY
	35	32	13	THE TIPE THE PROPERTY OF THE PROPERTY A MEDICAL PROPERTY OF THE PROPERTY OF TH	67				-		E COSTON, M CTY IMP. MONEY LCC, E COSTON, M CITY)  CO CT) OR, LCC - LCC
1	32	30	13	GOTHAM CITY (FROM "BATMAN & ROBIN")   GEOTIMO & R. KELL SEGLIY SEGLIY  YEAH YEAH YEAH  SIMON HINE	Y	9   -	-	-	74	6	P CHILL M MORRISON M RELY (M MORRISON) (CC) (CC) (T) (CA ATLANTIC SACCE)  CHIEF MY TO ME
1	38	38	6			38	-	-	75	11	THENDERGRASS, SALAHONE IPCHDERGRASS, LSALAHONE) ICI CHI SURFIRE 18003WWWG-UP
1	39	39	9	HAVE A LITTLE MERCY  LIMAT LEWS IN HAWRS IN LEWIS)  CO (ID SAVVIVERSPECTIVE SIZE SIZE SIZE)	0	39	_	-	95	14	WOOD YOUR FROM SPENING?  OWN TO YOUR S. MAINTEN FLORE
i	_	_		* * * HOT SHOT DEBUT * * *		1 H	**	10	99	10	TRAPP, TUPAC & NUTURIOUS B.U.S. TRAPP (TRAPP) (CLOST TRAPP 928339TERSOIND
	NEV	4	1	TOO GONE, TOO LONG  DIGGIERO WARREN  COIDI EASTWEST 64 150 TO	E	40	91 9	-	92	15	DANCEMALL QUEEN IFROM "DANCEMALL QUEEN")   ◆ BEEN E MAN FEAT, CHEVELLE FRANKLYN SLY & ROBBE IM DAVIS D DENNIS S MARSOEN, T JELLY C, FRANKLYNDO (D) (T) BLAND JAMAGA 572037/63/AN
	41	47	5	MISS AND TELL		41		_	86	20	DEVITED THE STATE OF THE STATE
	37	34	7	BIG YAMAL MERRITTI THI GERBERT JIBG YAMAL MERRITTI, YAMACOY CO COLO TO CO MANAMORIO 7 84 3 507  DON'T SAY  JONES	B.		_	ŒW	•	1	BUMP'N IN YOUR TRUNK ARAF (D.J.) JUNDAN, I BORD, MITUME, PIREDB)  STEEL (T) CROSSTOWN 1821
	40	40	39	RETURN OF THE MACK ▲	N	6	34)	(EW	•	1 -	SET YOU FREE  ↑ CIL' SKOOL  (C) (D) (T) UNINGERSAL 56:145
	49	48	7	DON'T SAY  ALL DON'T	IA.	38	35)	ŒW	•	1 -	
	48	51	- 11	INVISIBLE MAN  OPEN DESCRIPTION OF STREET ST	S	38	8 8	15	37	9	STRANGER IN MOSCOW      MICHAEL JACKSON
	53	51	3	THE JOINT • EPM	D	38	52 8	3	37	15	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ◆ COOLIO FEAT. 40 THEVZ HOMEO ALMEY D. ALDRIDGE, HISTRADISHTER, A STRADISHTER)   C U WHEN U GET THERE (FROM "NOT THIS TO LOSE") ◆ COOLIO FEAT. 40 THEVZ
1	50	31	22	THE DINT CHARGE BY DANSE FOR A SHADOW SHIP OF STREET BY SHIP OF SHIP OF STREET BY SHIP OF SHIP O	E		98 3	1	48	19	CRUSH IN SUCCESSION - HOTHER FOR THE PROPERTY OF THE PROPERTY
		-	_	CONTRACTOR (CONTRACTOR CONTRACTOR) CONTRACTOR (CONTRACTOR CONTRACTOR CONTRACT	2/	— I I	56 8	18	89	12	ICED DOWN MEDALLIONS • POYAL FLUSH
1	58	51	11	CAN WE (FROM "BOOTY CALL")  THIBBALAND IM ELLIOTT, I MOSEPY  (T) JNE 4244		31					EZ EL DEE 18 GOMANDES L'INDITED Y SANTIAGO C'UDIDO

### Hot R&B Airplay

THE WEDG	AST WEEK	ACEKS ON	TITLE ARTIST (LANEL/FROMOTION (LANEL)	DHS WEEK	X33 W (SY)	WEEKS ON	TITLE ARTIST GARRILPROMOTION LABELI
_			* * NO. 1 * *	CHE	41	8	HAPPINESS VANTSSA WILLIAMS (MERCURY)
1	1	13	YOU MAKE ME WANHA	35	37	5	FIRM BIZ NG FOR HOW, A FIRST DISP RESIDENT STREET
æ	2	22	EVERYTHING MARY I BLIGE INCAD	360	49	4	IF I COULD TEACH THE WORLD
3	3	5	GOT TIL IT'S GONE JWT ADSCRIPT O'T MO DRINFO ELLOWER	41	32	13	AFTER 12, BEFORE 6 SAM SALTIFICAN ACCIANISTAN
Œ	5	9	PUT YOUR HUNDS WHERE MY EYES COULD SEE	(42)	-	1	WE'RE NOT MAKING LOVE NO MORE
5	4	19	NEVER MAKE A PROMISE	Œ	88	2	MY BOOY LSG IEASTWEST/REGI
Œ	10	9	MY LOVE IS THE SHIN!	(H)	45	6	LAST NIGHT'S LETTER
Œ	11	6	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	3	48	7	HOW YA DO DAT MASTER PIEAR TOUNG BLEED AND CLDC THO LIMIT
Œ	9	10	WHAT ABOUT US	Œ	=	1	R U READY SALT NIFEYA INED ANTILONDONISIANDI
9	7	9	HONEY MARKET CARRY (COLUMBIA)	47	40	20	FLE BE MISSING YOU PUT DOOR LITERATED TO THE
18	6	26	NO MONEY NO PROBLEMS	Œ	51	10	BEEN AROUND THE WORLD
Œ	14	9	TOO SHOULD BE MINE (DON'T WASTE YOUR TIME) SPLAN MCKNIGHT FLAT MASE (MERCLIST)	100	54	5	SHOE WAS ON THE OTHER FOOT
12	8	13	THE LOVE SCENE	(30)	52	6	BACKYARD BOOGIE
13	12	21	I CAN LOVE YOU MARY J BUSS (MCA)	51	43	20	WHEN YOU TALK ABOUT LOVE
14	13	23	IT'S ALL ABOUT THE BENJAMINS PUT CADON & THE FAME'S ISAG SCHARISTAN	52	47	5	ME AND MY CRAZY WORLD
(13)	16	5	FEEL SO GOOD MASS (SAO BOYVARISTA)	(33	57	3	I MISS MY HOMIES WELL FILL PAPEANS THE SHOOTS POLIMIT
Œ	18	8	OTHERSIDE OF THE GAME ERWAN BADU INEDANUNYERSAL)	54	50	16	SOMEDNE SWYLL (ATURING PUFF DADDY) (RCA)
Œ	23	3	PHENOMENON LL COOL JUDEF JAMANERCURNI	55	35	11	WE CAN GET DOWN
18	17	24	STOMP GOD S PROPERTY (B-RITE/INVERSCOPE)	(56	64	2	THE ONE I GAVE MY HEART TO MALYAN DEACHGOUGH ATLANTO
19	15	13	BIG BAD MANMA FORY BROWN FEAT ORD HEL INDUSTRICET JAM	57	42	18	THE RAIN (SUPA DUPA FLY) MISSY SMICH MANNEY (LUCT) GASTMESTERS
Œ	24	7	BUTTA LOVE NEXT (ARISTA)	38	63	5	WE JUST WANNA PARTY WITH YOU SHOOP COSCY DOGG FEAT JO LCC UMBIA
Œ	31	6	ALL CRIED OUT ALLURE FEAT 112 (TRACK MASTERS/CRINE)	59	44	В	FM NOT A FOOL
22	20	13	UP JUMPS DA BOOGIE MICCO NO IMPARE BLACKROPONIUNTO	<b>6</b> 1	65	2	SPEND THE NIGHT
A	30	7	YOU ARE THE ONLY ONE	81	55	11	THE PARTY DON'T STOP
24	23	32	FOR YOU RENNY CATTIMORE (COLUMBIA)	62	58	33	CAN WE SWY (EVE)
25	27	8	GUANTANAMERA MOD EMITE REALEMENT REPORTED MIN	T	67	4	YEAH! YEAH! YEAH! SIMONS HINES (EPIC)
26	21	15	I'LL DO ANYTHINGS'M SORRY GRUWNI (150 MISSIC) PICE	64	61	35	RETURN OF THE MACK MARK MORRISON GATLANTICS
27	22	27	G.N.E.T.T.D.U.T. CHANGING FACES SING BEATVATLANTICS	35	72	2	FILL DO ANYTHING HEAVY DILIPTOWNUMNERSALD
28	19	18	NOT TONIGHT LIL KIM HENDEAS/TOMMY BOWATLANTICS	66	56	17	MEN IN BLACK WILL SMITH CORDMINA
Œ	36	4	SOCK IT 2 ME MED MEDISANOP CLICITARIA CARRAT CARRAST	67	59	8	WHENEVER WHEREVER WHATEVER
Œ	33	28	THE SWEETEST THING RETAIL ONE ALTIMETON DUPNIEL COLLMIN	Œ	71	2	THE JOINT EPHD (OCT MANAGERCURY)
31	26	17	LOVIN YOU TONIGHT DENCTORELISING PEAT R HELLY BAD BOY	Œ	69	4	TOO GONE, TOO LONG EN VOGJE (EASTWEST/LEG)
32	28	43	IN MY BED DEU HILL (ISLAND)	Œ	-	2	RESPONSIBILITY GHETTO TWING YOU ALCOHOLD THREE WHICH
33	25	14	DO YOU LIKE THIS ROME (GRAND JUSTINICA)	Œ	-	25	S MILES TO EMPTY BROWNSTONE INJUNORATION
Œ	38	31	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) HOME (SELAND JUST FINGA)	72	66	15	MISSING YOU MARY J BLIGZ (MCA)
Œ	39	9	I CARE 'BOUT YOU MILESTONE ILAFACE/MISTA	73	60	3	THE WAY THAT YOU TALK MAKED THE RUY DAMM A SECRET SELMEN
Œ	46	5	MEN YOU CLU ON HE GAST THAT'S THE PRICED BY	74	73	2	THEY LIKE IT SLOW IN TOWN IN ECHNERICATIVETYS
	1	T.,	MOST LIFETHAT	1			FAMILY.

33	34	29	NEXT LIFETIME EXPARM BADIS INCOMPUNIVERSALS	Œ	-	23	SMILE SHEAZ FOR SPICE OHIGH PROPAGRICUMS
	) Ric	ards.	with the greatest employ gains. © 1997 Bit	board/	9P1 C	ome	runications
			HOT R&R RECU	RRI	N	1	JIBPLAY

14 22 13 EVERY TIME I CLOSE MY EYES

15 14 33 DNET YOU 112 FEET THE REPORTUGENE SHE SHE SOMESTIC 18 21 29 YOU'RE MAKIN' ME HIGH TON BRAZION GLAVACUARISTA

8	7	29	NO DIGGITY BLACKSTREET (FEAT: DR. DRE) INTERSCOPE)	18	16	22	I CAN MAKE IT BETTER LUTHER VANDROSS (LWEPTC)
	4	5	HYPNOTIZE THE NOTOPICUS BILG ISSAE SOTIARISTAL	18	13	12	CRUSH DN YOU LE NIM FLAT LE CEASE EMEDIÇAIS READINEMENTS
7	10	3	THENKING OF YOU TONY TONE TONE EMERCURYS	20	23	19	ONE IN A MILLION ALLIAM GLACKGROUND MILANTICS
8	12	32	ASCENSION (DON'T EVER WONDER)	21	15	8	GET IT TOGETHER 700 (BW 10M07DWN)
8	8	25	PONY GINLWINE (550 MUSICIEPIC)	22	-	20	NOBODY NETH SMOKE FERT ATHENNIONS (ELEKTRANSE)
16	9	3	TOM BRAXTON (LAVACLIMISTA)	23	24	9	CAN'T NOBDOY HOLD ME DOWN PLEY DICKY (FLAT, MIGE) SIMO SOTUMESTIC
11	5	17	WHAT KIND OF MAN WOULD I BE MINT CONCITION CHURSPECTINE/MAN	24	17	7	FOR YOU I WILL MONCE FOR THE WIL
12	18	4	DON'T WANNA BE A PLAYER	23	25	45	TOUCH ME TEASE ME CAS PLAT PORT BY DIM SPORED RETTRICKET AND
13	3	,	DN & ON ERFRAN BADU (KEDARUMVERSAL)	Recu	to a	are M	ties which have appeared on the Hot R&O Singles on 20 weeks and have dropped below the top 50.

**R&B SINGLES A-Z** 

The Control of Particle of Par

JAP) (K. TAMT LOVER Chapie Time, ASCAP) Keep Me Humbin, JAP Sander Sounds, ASCAP) RT SAR Clamy ATV Sarge, SMA/teb Yum, SMA/Terrente C. SMANCA, ASCAP/Environal, ASCAP/Fersonal 21, JAP Shapping Into The Blan, ASCAP Warner Chappell, S

(, MSB) DIM 'SE DO DEZ (1904 NOW BORT III) (Numin Ave., SCAP (1950 Suite, ASCAP (Ng. P. ASCAP Suite Ng. The Pound, SCAP (1950 Suite, ASCAP ) BELONG TO TONG (1957 TIME I SEE YOUR FACE) (Min's ALL CORN TO WISH THAN I SEE YORK FACED ONLY. TO SEE AND THE SEE YORK FACED ONLY. TO SEE AND THE SEE AN

NO. Coll.

10. E MISCAND YOU Shaperle, Distribute bring, Bild-Regio, Dell' Calendon Co. SCOV Physiol State, Bild Service Control.

10. Scotterior Co. SCOV Physiol State, Bild Service Control.

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26.
AT LOVE IS THE SWARF Einschappell (Mit-Surine Fun), 550 Fun - Car, 540 Hz.
550 Fun - Car, 540 Fun

Billboard.

Hot R&B Singles Sales...

\* \* NO. 1 \* \* 38 29 17 THINGS JUST AIN'T THE SAME 1 1 3 4 SEASONS OF LONELINESS 39 31 13 TAKE IT TO THE STREETS 40 44 12 I CAN LOVE YOU LOVE IS ALL WE NEED 2 2 8 YOU MAKE ME WANNA... 1 4 7 MY LOVE IS THE SHANI 41 33 6 NEED YOUR LOVE 5 6 TOU SHOULD BE MINE GOOT WASTE YOUR THICK 42 40 3 DFF THE BOOKS 3 8 6 BUTTA LOVE (4) 52 4 CROOKED GREEN PAPERS 8 3 5 HONEY MARKIN CAREY (COLUMNIA) 44 48 13 WHEN YOU TALK ABOUT LOVE D 7 7 WHAT ABOUT US 45 37 5 MEN OF STEEL 6 13 UP JUMPS DA BOOGIE 48 47 5 IT'S ALRIGHT 3 12 2 THE ONE I GAVE MY HEART TO 47 39 24 G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC (10) 10 7 ALL CRIED OUT 40 - 1 HEAVEN II 17 7 I CARE BOUT YOU MILESTONE HAT ACE AUSSTAN 48 43 9 ALL I WANT 12 9 3 EVERYTHING (50) 59 9 IF I HAD YOU 13 13 6 I MISS MY HOMES STORE SCORE SCORE SCHOOL ST. 45 6 IF IT AIN'T LOVE 14 II 11 HEVER MAKE A PROMISE 52 42 17 CANT LET GO 15 15 15 NOT TONIGHT 53 54 10 SHOW ME 18 4 AVENUES THE PRESIDENT AND AND APPEAL 54 50 12 I SAY A LITTLE PRAYER 17 No 11 "NO MONEY MO PROBLEMS SEE 60 6 YEARS YEARS YEARS TO 17 TO 18 SENONC HORES SENONC HOR SENONC HORES SENONC HOR SENONC HORES SENONC HOR SENONC HORES SENONC HORES SENONC HORES SENONC 18 16 11 DO YOU LIKE THIS 54 55 10 DOWN FOR YOURS TE 25 7 WE CAN GET DOWN
MEEN ISLAND

20 21 9 TH NOT A FOOL (3D - 3 NEVER WANNA LET YOU GO ABSOLUTE SEET JAMMEROURY) (SE) 63 10 NEVER, NEVER GONNA GIVE YOU UP 2D 34 7 LAST NIGHT'S LETTER (3D) - 9 MMA ROLLA 22 9 ME AND MY CRAZY WORLD 田 - I TOO GONE, TOO LONG (2) 64 7 THEY LIKE IT SLOW H-TOWN (N-TOWN-HELAINETT) EL 45 31 FULL OF SMOKE 24 21 3 AFTER 12, BEFORE 6 23 45 3 AINT NUTHIN BUT A JAM YALL 25) 28 9 HAVE A LITTLE HERCY 23 53 33 RETURN OF THE MACK

es 16 16 PLL BE MISSING YOU DUT THE PROPERTY OF THE PROPERTY O 64 SE 17 WHAT'S STOPPING YOU 27 27 I BACKYARD BOOGIE 65 57 10 YOU BRING ME UP 28 20 12 SOMEONE SWY STEAT UNITED PURP CARDON LITCH 66 58 7 LOVE IS ALL AROUND 29 23 17 GOTHAM CITY 67 61 9 BE THE REALIST 38 28 9 THE WAY THAT YOU TALK 68 67 14 BANCEHALL QUEEN 31 30 11 INVISIBLE MAN SE DELETES INDIONNS 14 2 BUMPN IN YOUR TRUNK (32) 38 6 REMINDING ME (OF SEP) 70 69 3 BRING BACK YOUR LOVE 33 12 4 SOMEBODY ELSE HURRICANE G IN GLA/ISLANDI 71 53 2 SUNSHINE SERVICE STORY OF STORY OF (IE) 41 9 HOW YA DO DAT MOSTER PRET FOUND BLEED MISS CLOCK PICLARD 72 66 15 C U WHEN U GET THERE (3) 1 IT'S YOURZ 35 35 7 DON'T SAY

36 7 AS WE LAY DANA CTONY MERCEDESA AFACE/ARISTAL

(ID) 46 5 KISS AND TELL BOOMS COME INCOMESSION

Records with the greatest sales gains. © 1997 Bill? 48 TOO GOME, TOO LONG (Flushengs, ACCAF) 52 TINES TO METSELF FROM MATHAM & ROSSING Oracle D. BMA-They Like (BM-Vorselen), Like Francisco France, EMC 58 TINES DA BOOKE (France Insect, BCAFAMagine, ACCAFAMAC Confessee, ACCAFAMAC Confess, ACCAFAMAC ACCAFAMAC Confessee, ACCAFAMAC Confess, ACCAFAMAC ACCAFAMAC Down Towns, EACAFAMAC Confess, ACCAFAMAC ACCAFAMAC Downs TOWNS T

11 FREAK) AND U KNOW IT

75 71 11 ICED DOWN MEDALLIONS

RCCAV/There Dome Twees, RSCAM/The Control, ASCAM/These Tambrams, ASCAM/HIL 25 WE CAN GET DOMN (Alley Godley, BRAMS Double, BRAMSpins,

ACCAPTION TO THE CONTROL OF THE STREET OF TH

1 - I DON'T LEAVE ME 2 1 5 BIG DADDY HEAVY D DIPTOWNAUNIVERSALS

3 2 2 HOPELESS

# Billboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan\*

	П					(48)	ME	41	1	MC BREED WIND BISSICHBAN (11.99/16.98) FLATURE	4
		22	No.		NO.	40	49	47	48	MAKAYELI A* DIADA NOW 900 1991/01/01/01/01/01/01/01/01/01/01/01/01/01	
WEEK	E N	2 WKS	WAS	ARTIST UNICL & NUMBERVOISTRIBUTING LABEL ISUSCESTED DET PRICE ON EQUIVALENT FOR CASSETTECTS	38	50	48	47	11	THE O'JAYS GLOBAL SCUI. 31141*MOLCANO (10.98/15.98) LOVE YOU TO TEARS	1
	_			* * * No. 1/Hot Shot DEBUT * * *		51	48	38	29	SOUNDTRACK       COLUMBIA 67917 (10.98 EQ16.99) LOVE JONES: THE MUSIC	3
0	HEW		1	BOYZ II MEN MOTOWN 530819* (11.96/17.98) 1 week at No. 1 EVOLUTION	1	52	38	33	8	VARIOUS ARTISTS SUWE HOUSE ISSURELATIVITY (10.98/15.98) SLIAVE HOUSE	1
	1	68	3	BUSTA RHYMES CLEXTIN (2014-1955) (10 39/16 39) WHEN DISASTER STRIKES	-	53	47	37	8	KILLARMY WU-TANG BOSSYCHOORSTY (10.98/16.98) SILENT WEAPONS FOR QUIET WARS	1
	2	2	5	MASTER P NO LIMIT SOSSEY PRIORITY (10.59)16.99) GHETTO D	i	54	48	42	42	LIL' KIM ▲ UNDEASATLANTIC 92733*ING (10.9076.90) HARD COINE	1 3
+	H	÷	-	* * * GREATEST GAINER * * *	-	55	50	46	14	VARIOUS ARTISTS SO SO DEF BASS ALL-STARS VOL. II	2
D	B3	_	2	EPMD DEF JAM STATEST OF THE STATE OF THE BACK IN BUSINESS	4	56	49	_	2	VARIOUS ARTISTS	1
				* * * PACESETTER * * *		-			-	CAMISTREET CITE / 2525-WLL AMERICAN (10 96/16 90)	1
0	, 1	_	12	SOUNDTRACK LAVACE 2504 LAVACE	5	57	46	44	68	KENNY LATTIMORE ● COLUMBIA 67125 (10:56 EQ16-96) KENNY LATTIMORE	1
_	3	_	2	MARIAH CAREY COLUMBIA 67835 (10 98 EQ17.98) BUTTERFLY	3	58	51	48	23	HEAVY D ● UPTOWN 530301/UNIVERSAL (10.98/26.98) WATERBED HEV	1 3
	6	2	11	PUFF DADDY & THE FAMILY & NO 807 730127989STA (10.99/17.98) NO WAY OUT	1	59	52	26	7	SOUNDTRACK LOUD 90131/HHTE/SCOPE (10 96/16 98) HOODLUM	2
	4	-	2	USHER LAVACE 26043/495TA (10 9916 99) MY WAY	4	(60)	86	69	35	RAHSAAN PATTERSON MCA 11559 IR98/12 980  RAHSAAN PATTERSON	14
	5	=	2	MACK 10 PRORITY 90675* (ID 96/16-98) BASED ON A TRUE STORY	5	61	53	39	6	O.C. PATDAYITTER 524399-16LAND (10 96/16.90) JEWELZ	
	HEW		1	BRIAN MCKNIGHT MERCURY 536215 (10 98 EQ 16 98) BASED ON A TRUE STORT	10	62	60	52	16	CHANGING FACES ● BIG BEATIATEANTIC 92720*/AG (10 98/16.98) ALL DAY, ALL NIGHT	
4	-	-	-		_	63	57	59	9	EARTH, WIND & FIRE PYRAMIO 7285479-IND (10.98/15.98) IN THE NAME OF LOVE	1
	8	3	24	MARY J. BLIGE & MCA 11606-120 98/16/98 SHARE MY WORLD	1	64	` 58	53	85	2PAC ▲" DEATH ROWINTERSCOPE 524204*15LAND (19 98/24 98) ALL EYEZ ON ME	T
+	9	4	9	XOE ● JNE 41603* (11.99/16.98) ALL THAT I AM	4	65	56	50	9	LISA STANSFIELD ARSTA 18738 (10.98/16 98) LISA STANSFIELD	Т
1	10	5	19	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A  GOD'S PROPERTY  B-RITE 900934NTERSCOPE (30.98/16.98)	1 1	66	68	65	15	EN VOGUE ▲ FASTWEST 62057/EEG (10 50/16.98) 'EV3	Т
17	4	8	33	ERYKAH BADU A* NEDAR 59027*(UNIVERSAL (10 98/15 98) BADUIZM	1	(67)	NE	4	1	STEVE HARVEY GUAND \$24415 (10.9016-90) LIVESOMEWHERE DOWN SOUTH	
	u	7	9	BONE THUGS-N-HARMONY RUTHLESS 6340"/RELATINITY (19.9823 98) THE ART OF WAR	1	68	55	35	5	THA ALKAHOLIKS LOUG 67435/RCA (10 98/16 98) LIKWIDATION	
-	15	10	14	WYCLEF JEAN FEAT, REFLIGEE ALLSTARS .	4	(69)	76	73	10	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) SWEET THING	+
-	-	10	-	REFFHOUSE 679744COLUMBIA (10.58 EQ16.58)	-	70	61	49	14	BROWNSTONE MUNICIPAL 675244FPC (10.98 EQ16 98) STILL CLIMBING	۲
	2	6	6	SOUNDTRACK ARISTA 18975 (10 98/16.98) MONEY TALKS — THE ALBUM	6	71		58	_		+
1	16	12	19	SOUNDTRACK NO LIMIT SOS43*/PRICRITY (10 98/16 98) (TM BOUT IT	1		73		56	BLACKSTREET ▲ * INTERSCOPE 90071* (10 SW16.90) ANOTHER LEVEL	+
1	17	9	12	MISSY "MISDEMEANOR" ELLIOTT & EASTWEST 62062" EEE (10.9616 98) SUPA DUPA FLY	1	12	71	60	30	SCARFACE ▲ RAP-A-LOTINGO TRYSE 42799*VIRGIN (10 96/16:98) THE UNTOUCHABLE	1
	HEW	1	1	IMMATURE MCA 11668 (10.98/16.98) THE JOURNEY	20	73	70	77	46	SOUNDTRACK &* WARNER SURSETATLANTIC 82961/RG (11.9917.98) SPACE JAM	1
1	8	14	15	MIA X NO LIMIT SOTOS-PRIORITY (10 90/16 98) UNLADY LIKE	2	74	77	67	57	AALIYAH ▲ I BLACKGROUNDIATLANTIC 92715/AG (10.98/16.98) ONE (N.A. MILLION	
	19	11	7	SWV RCA 67525* 110.96/16.981 RELEASE SOME TENSION	5	75	62	51	16	CAPONE -N- NOREAGA PENALTY 3041 YTOMBY BOY (\$0.98/15.98) THE WAR REPORT	
) 2	28	24	45	DRU HILL & SUAN 524396 (10 99/16 90) TO DRU HILL	5	76	59	43	5	VARIOUS ARTISTS BOSS 70012/SWEINE (10 98/14 98) MARVELLUS & MARCELLUS PRESENT HEAT	
	13	-	2	SOUNDTRACK LOUG 675311-RCA (10 98/16-98) SOUL IN THE HOLE	13	77	75	57	3	JONATHAN BUTLER NEX ENCOCED 10005 (10.96/15.96) DO YOU LOVE ME?	t
	23	19	24	ROME ● GRAND JURY 67441/RCA ((0.5915.98) ROME	7	(78)	87	82	38	SILKK NO LIWIT 50591*PRIORITY (ID. 9816.98)  THE SHOCKER	$^{+}$
1 2		16	28	THE NOTORIOUS B.I.G. A' BAD BOY 730) 19ARISTA (19 98/24 98) LIFE AFTER DEATH	i	78			38		+
	22	17	9	MR. SERV-ON NO LIMIT 50717-97930917 (10.98/16.98) III UFE INSURANCE	5	90	64	62		PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDH GRAS (100 96/16, 98) HELP YOURSELF	+
	12	25	15	K-CI & JOJO MCA 11613* (10 9016-98) LOVE ALWAYS	9		72		67	TONI BRAXTON ▲* UFACE 26029/ARISTA (10 96/16-98) SECRETS	+
	VEW	23	15		29	81	42	28	1	SOUNDTRACK OWEST 46678/WARNER BROS. (10.98/16 98) STEEL	
	0	13	2	ORGANIZED KONFUSION PROSTY 50560* (10.98/16.98) THE EQUINOX  SOUNDTRACK @ DEF JAM \$17972*MERCURY (11.98 EQ17.98) DEF JAM'S HOW TO BE A PLAYER	2	82	69	63	21	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ.16.98)	I
	_	-10	-		_	83	74	71	13	GHETTO TWIINZ RAP-A-LOTINGO TRISE 44439WIRGIN (10.99/15.90)	L
	14	29	70	MASTER P ● NO LIMIT 539781/PRIORITY (10 58/16-96) ICE CREAM MAN	3	84	65	45	5	CRU WOLKTORDEY JAM 537607*MERCURY (10:98 EQ/16:98) (10) OR DIRTY 30	Т
	0	18	13	SOUNDTRACK ▲ COLUMBIA 66169* (10.96 EQ17.98) MEN IN BLACK—THE ALBUM	2	85	54	70	5	VARIOUS ARTISTS THUMP 4100 (10.98/16.98) OLD SCHOOL MICK	T
2		23	14	PATTI LABELLE NCA 11642 (10 98/16:94) FLAME	10	86	67	55	5	COOLIO TOMMY BOY 1180* (11 98/16/98) MY SOUL	t
1 2	31	27	32	TRU ▲ NO LIMIT 50660*9FRORITY (12.99/18 96) TRU 2 DA GAME	2	87	63	56	12	ANT BANKS PROPERTY 50698" (ID 9016 98) BIG THANGS	т
)	NEW	11	1 ,	SOMETHIN' FOR THE PEOPLE THIS TIME IT'S PERSONAL	35	(88)	85	81	45	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ16.98) BLI NA NA	t
+.	5 1	21	15	WARNER BROS. 46753 19 96/15 98/ 200 LOST BOYZ ● UNIVERSAL 53072* (10.99/16 98) LOVE, PEACE & NAPPINESS	2	(89)	96	92	13	CHRIS ROCK OREAMHORKS 5000MGEFFEN (10.5MGE/98) ROLL WITH THE NEW	t
	6	20	- 51		14	80	84	74	31	SOUNDTRACK ● AVE 41604* (11.96/16.98) 800TY CALL	+
						_	_				+
13	19	22	17	WU-TANG CLAN ▲* LOUG 66905*RCA (19 98/24-98) WU-TANG FOREVER	1	61	86	76	57	112 ▲ BND BDY 73099WRISTA (10.90)15.9(b) 112	+
3	19	32	5	VARIOUS ARTISTS  ULTIMATE HIP HOP PARTY 1998	32	92	88	84	9	KILO ALI ORGANIZED NOZE 90128*/NITERSCOPE (10.98/16.98)  ORGANIZED BASS	+
13	15	34	14	TWISTA CREATORS WATERLANDS 92757-WG (10 98/15 98) TO ADRENAUNE RUSH	13	93	RE-E	ACRY	18	KRS-ONE   ■ JVE 41601* (10.56/16 98) 1 GOT NEXT	1
	EW	1	1	HOT BOYS CASH MONEY 9614 (10.9917.90) GET IT HOW U LIVE!!	41	34	HE	4	1	NOI.D. ACCEPT YOUR OWN BE YOURSELF (THE BLACK ALBUM)	Т
	M I	15	5	VARIOUS ARTISTS SICK WID' IT 45009/JVE (19,9624 98) SOUTHWEST RIDERS	2	95	79	64	6	ROYAL FLUSH BLUNT 6610*/TVT (10 9016 90) CHETTO MILLIONWRE	t
1		35	5	VANESSA WILLIAMS MERCURY \$16060 (10.98 (Q/16.98) NEXT	28	(96)	RE-E		12	THE LADY OF RAGE DUSTN NOW SOLDS WITH THE RAGE	۲
2				MAXWELL COLUMN 58515 07 98 EQ13 99 MTV UNPLUGGED EP	15	97	90	91	23	TEDDY PENDERGRASS SURFRIE LIGHTSWIND-UP (10 WH) ( 96.) YOU AND I	+
4		25			1.3			e1	4.3	TOU AND I	Т
3	8	30	11			80	70				
3	8	30 31 54	78 14	MAXWELL & DOLLMERS GRASH TO SE GOTE SHE MAXWELL'S URBAIN HANG SUITE SUGA FREE SHEPPARD LANGUNFARDURE S243555LAND (IQ 5016,36) STEET GOSPEL	8 40	38	78 92	72	9	RAMPAGE VIOLATONELEXTRA 62022/155 (10 9975-98) SCOUTS HONOR IT WAY OF BLOOD LUNASICC ANGL 20619 (10 9974-98) MR. LUNASICC	

consistent prices, which are projected from shortest prices. Greatest Carine shows chart's largest unit increase. Prometic indicates bigget prioritique prount. Heatested rispect shows about immoved from Newholstein fine west. 🗮 indicates part or person! Heatested risk. et al. (1997). The price of the p

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a pathetic parody of itself, or it risks

the wrath of its core audience by min-

STRICTLY GEMS: When was the last time you were truly blown against the wall by a club record? Not just momentarily enamored or mildly amused, but thrilled to the point of wearing it out on your sound system.



grin like a kid first discovering the glory of the groove. "Words That You Say" bas it all: a bassline and percussion that are absolutely impossible to sit through; a chorus and melodic hook that sooth the soul of anyone mouning about the dearth of properly constructed songs in the dance genre; and a leading lady with power to make the small hairs on the back of your neck stand on end. Newcomer Veronica Brown earns her diva stripes with a performance that relies as much on the softer nuances of her voice as it does on her ability to soar above a heetic percussion break She is provided quite the instrumental



by Larry Flick

drag that her somewhat shy and reserved approach to visibility in clubland is resulting in a slower and more arduous path to stardom. Kids, it's high time to give this girl a little respect and a great big center-stage

spotlight! "Let It Go" and "Got Funk?" are designed to woo the underground generation, and they do so with the respective groove savvy of Masters At Work and Roger Sanchez, Meanwhile, "Get Up! Go Insane!" sparkles with crossover appeal, thanks to Stretch Sylvester and Jules Vern's method of balancing credible beats with a glossy book and smooth synths. Added pleasure from this iam—issued on Strictly Rhythm's budding, artist-driven Grand Slam imprint-comes by way of a kinetic, tripped-out reconstruction by Fatboy Slim. Crossover program s, in particular, need to care about



staunchest naysayer. By the tune's

rousing closing chant, it's easy to envision a sea of Bic lighters warming the

venue of a future concert.

"Just For You" sets the tone of "Fresco." which casts only a cursory eve toward the uptempo rhythms of the band's salad days. Disco-spiked kickers "Fantasy Island," "Angel Street," and "Believe It" are outnum bered by racy funk throwdowns and languid R&B ballads that reveal a vibrancy in Small and co-horts Mike Pickering, Paul Heard, and Shovel that was, in retrospect, minimal on 1996's "Bizarre Fruit." The lip-licking strutter "Never Mind Love" and the forlorn, quietly tribalesque "Smile" are exemplary of an album rife with richby textured arrangements that demand repeated spins in order to peel back the layers of fine musicianship and complex melodic progressions. And the truth is that a house-rooted cut like "Fantasy Island"—a likely singles contender that is countless notches above typical club fare—pales in comparison with its downtempo counterparts, if

only due to the required parameters of a viable turntable jam. As with the work of any act enduring the adolescent growing pains of ical maturity, "Fresco" occasionally falters from over-zealous experi-mentation, "Red Flower Sunset" is a tad too lofty for its own good with its unintentionally cheeky lyrical imagery and cha-cha beat, while a self-conscious rendition of Roxy Music's "Avalon" leaves you questioning why the act didn't dip into the pile of Philly soul classics that have long served as its prime influence for cover material. nes it's OK to be a bit obvious, especially since most of the band's disciples would kill to hear Small tear through a tune like Harold Melvin & the Blue Notes' "Wake Up Every-

So, is M People abandoning clubland? Hardly, For proof beyond the huptempo moments on the abum, dip thot the 12-inch pressing of "Just For You," with its timely remixes by Swing, and the seam of Mark Rae and Steve Christian. For a group that has the ceiling of its genre, it's compromise that's fair. You may think you want more of the same, but think about a few worfully stagmant current alchance is good. ... and essential.



Twirt On. Giore Estetin was all smiles after a necest show celebrating the befreq of WHM (1400) Memil. She headland on bill that she houlded Real McCoy and Jun Seedals. Estetin jons sittin Ejics ests Grover Broom, Jenn & Spoon. and M Progles on the directioning (Toesless Deces Album In the Work). a con-contribution is the Rossbell remot of "Tout" Be Mire (Perry Time). "The stope is working on a disnort-bearing Collection of the Nesse, do and stoping. Among her collections are Toy Moral and Wylelf Jean. Polluted, from list, ere Frain Collections are Toy Moral and Wylelf Jean. Polluted, from list, ere Frain Collections are Toy Moral and Wylelf Jean. Polluted of ARE Esteties, and damy Yolks

inquients assessed primers can presup an import copy of "Fresco" Oct. 13, which will be issued through M People's epony mous new imprint with BMG International. Everyone clee will have to wait until Epic confirms a domestic release date for the project sometime early next year. Unconfirmed word on the street says that the U.S. version of the album will include one or two previously unavailable cuts.

On THE RISE: If we collected a penny for every time we've ever been asked for a hot producer tip over the sold for a hot producer tip over the fortably retired several years ago. Naturally, being the ever-opinionated lad, we're rarely at a loss to share a name or two. The problem is that a lack of spine in many Adi R excess usually leads to the same free producers getting all doesn't stop guys like Jonathan Feters from hustling for a chance to be beard.

And if you were planning to ring us up for a tip this week, this is it. Peters has been banging around the New York seems for several years, spinning in clubs like the new Soand Factory and running Deeper Recents with the control of the property of the conbet warmed deserved props for remixso of his by Roberts Flack, Chaka Khan, Amber, and Jocelyn Euriquez. A reel of his resent studio massings confirms that the time has come for Peters to break out of the underground and

join the A-list of producers.
For folls who love befrom remines
(and who havn't done a few to grab the
ear of majors'), there are his inserted
tribal interpretations of "Respect" by
Aretha Franklin and "Let The Sunshire In" by the 5th Dimension. Don't
worry, he's not bootlegging material,
just strutting his stuff and perfecting
is edgy dub-loop. However, the labels
holding the rights to these songs would
be smart to give Peters a jungle and

rush these mixes out. For Deeper, Peters is poised to make some noise with "Sunglasses," which sparks with the no-holds-harred chatter of Franklin Fuentes, and "You're The One," a slice of diva bliss featuring Alexis. The former truck affirms the producer's flat for muscular deeper of the producer's flat for muscular deeper of the producer's flat for muscular deeper of the producer's flat for muscular deeper peter of the producer's flat for muscular deeper peter of the producer's flat for muscular peters for the talented young man as he begins his journey into the realm of songwriting.

THE GROOVE IS BACK: Who says you can't change your mind? At least that appears to be the case with KACE Los Angeles, which reclaimed its free-form dance music format Sept. 25—least than a week after switching to a hip-hop-rooted top 40 sound (Dance Trax. Billboard, Oct. 4).

We'll be keeping a close eye on his development. So should you.

In a melodramatic on-air proclamation, the station claimed that a battlecry from disgruntled listeners prompted the abrupt move back to a playlist that lergely leaned on eclectic, dubbeaut DL subture.

Action of the second of the se

Catch. The Groove. Preity Poison is trekking across the States in support of its ournet single, "Let Freedom Ring," as well as new versions of its club classics "Catch Me In Falling," The track has been updated for the house music generation by an army of producers that Include Kellin Morantz, Let Kern, Joensthan Kells, and Pablo Lallosa, saming others. Pictured, from list, are singer Jacke Stain ing, Pro-Motion president Brad LeBeau, and Preity Poison musicians Carmine Critistics and Whey Coder.

playground by Welcome, who has been quietly honing his production skills for several years and is now ready to bust out in a big way.

It should come as no surprise that "Words That You Say" is delivered by the fine folks at Strictly Rhythm Records. As the granddaddy of dance indies, it can often be counted on to rattle the cage of sleepy and bored punters. This season actually shows the label in exceptional form with a string of noteworthy releases. In addition to the Whitebird record, it has recently offered winners in the form of "Turn Me Out (Turn To Sugar)" by Praxis with Kathy Brown (no relation to Veronica, as far as we know), "Let It Go" by Black Magic, "Got Funk?" by the Funkiunkeez, and "Get Up! Go by Stretch'n'Vern. Turn Me Out (Turn To Sugar)" dis-

plays the sorely underrated Brown in reliably excellent form. What a total

Speaking of the mainstream, Strictly Rhythm shows the majors how to properly assemble a savvy multi-act compilation with the stellar "Strictly Rhythm Super Jams," which com-bines juicy label hits by Ultra Naté, Planet Soul, and Armand Van Helden with shrewdly licensed items like "In A Dream" by Rockell, "Return Of The Mack" by Mark Morrison, and "Closer Than Close" by Rosle Gaines. The Gaines cut is a particular selling point since this is the first time the red-hot European import is available in a domestic pa age. Look for this set to pulverize more than a few of its competitors, which is quite fitting since Strictly Rhythm has long been a pioneering force in the compilation field.

MATURE PEOPLE: What happens when an act outlives the trendy sound on which it rode into prominence? One

### Bilboord. Dance Hot Dance Breakouts october 11. 167 ELUS PLAY

1. AIN'T NO NEED TO HIDE SANOY B. CHAMPON 2. TURN ME OUT PRAXIS FEAL KATHY BROWN SERECTS INFORM 3. THEME FROM VALLEY OF THE DOLLS K.O. LANG WARRER 6001 4. THE RIGHT WAY ERIC GAOO HEN FLOE 5. SUNSTROKE CHICANE LIBEL MARRICA

### MAXI-SINGLES SALES

1. SOCK IT 2 ME MISSY "MISOE MEANING" ELLIOTT (FEAT OA BRAT)
2. WON ON WON COCOA BROWAZ LOUG
3. PARTY PEOPLE G.P. WU MAA
4. M.O.R. BLUR FOOD
5. SOUL IN THE HOLE WU ALL STARS

UV.0 Breakouts: Titles with future chart potential, based on club play or sales reported this week

# Billboard. HOT DANCE MUSIC.

			No.	CLUB PLAY COMPLED FROM A NATIONAL SAMPLE				No.	MAXI-SINGLES SALES  COMPLED FROM A HATCOMAL SUB-SAMPLE OF POI IPOINT OF SALES EQUIPPED NEY DAMCE RETAIL  STORES WHICH EPOINT MANUERS OF UNITS SOLE TO SOLVERGOME, MC. SOLVERGS CAPP
THIS	WEEK	2 WKS ABO	CHART	TITLE OF DANCE CLUB PLAYLISTS.  ARTIST LABEL & MUNIBER PROMOTION LABEL	WEEK	UAST	2 WRS	WMS. CHART	TITLE LUBEL & HUMBERICISTRIBUTING CASEL
(D)	3		10	* * * NO. 1 * * *  GET UP, STAND UP GROOVLOGUS BISTRICTLY RIVITING   1 MIRK AT NO. 1 PHUNKY PHANTOM	0	12	_	2	* * * No. 1/GREATEST GAINER * * * YOU MAKE ME WANNA, (1) TO DURKE 2/2004/157A   1 week bit lig   * USHER
2	2	9	11	SHADOWS OF THE PAST JOLYMAN 2525 PULSE FEAT, ANTOINETTE ROBERSON	2	1	1	5	HONEY INCITED COLUMNIA 73665   MARIAH CAREY
(3)	9	9	2	REMEMBER ME ON COSCARPORT	(3)	7	15	3	I WANT LOVE IN THE HOUSEN VOICES CO2   ◆ TONY MASCOLD
(4)	9	15	6	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO ♦ LISA STANSFIELD	(0)	· ·	10	-	
5	2	2	2	SALVA MEA ARSTA 13997 ♦ FAITHLESS	(A)	ME			* * * HOT SHOT DEBUT * * *  ONE MORE NIGHT -7 00 TOWNS BOT 796  AMBER
6	5	7	8	WHATEVER (ASTWEST 62921/020   ◆ EN YOGUE			_	1	
0	10	16	7	SO IN LOVE WITH YOU 4 PLAY 1008 DUKE	(3)		9	18	FREE (1) (0) STRICTLY PHYTHM 12513   • ULTRA NATE
8	8	10	8	I SAY A LITTLE PRAYER WORK 78597 ♦ DIANA KING	8	2	3	18	I'LL BE MISSING YOU (M) (T) (X) BAO (IOY 79097) ARISTA ◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
(9)	13	20	7	ALRIGHT WORK 78659 ♦ JAMIROQUAI	1	4	7	11	MO MOMEY MO PROBLEMS (1) (0) IND BOY 79 (0) WARSTA ◆ THE NOTORIOUS BJ.G. (FEAT; PLIFF DADDY & MASE)
(10)	15	30	3	HONEY COLUMBIA 78665   ◆ MARIAH CAREY	8	3	4	3	LOVE IS ALIVE (T) SO DWS 5823493MAM
11	4	1	10	SHOW ME KING STREET 1067 URBAN SOUL	9	8	_	2	THE ONE I GAVE MY HEART TO (T) (I) BLACKGROUND, WILANTIC 95567, VIG.   ◆ AALIYAH
(12)	18	27	4	BUENOS AIRES WARNER IROS PROMO MADONNA	10	10	10	3	OFF THE BOOKS (T) 00 VIOLATOR LIMITATIVITY THE BEATHUTS FEAT. BIG PUNISHER & CUBAN LINK
13	12	14	9	MIGHTY HIGH POPULAR 26055CRITIQUE GLORIA GAYNOR FEAT, EARL YOUNG & THE TRAMMPS	1	NET	*	1	IT'S YOURZ (T) LOUG 64957/RCA ♦ WU-TANG CLAN
14	7	8	10	HOLD YOUR HEAD UP HIGH REALTIME 2045TRICTLY RENTHM BORIS DLUGGSCH PRESENTS BOOOM!	(12)	17	12	11	YOU'RE NOT ALONE (T) SO RCA 64904   OLIVE
(15)	19	24	6	RUN TO YOU DISHTBALL 45217/LIGHTYEAR JOI CARDWELL	13	11	6	15	THINGS JUST AIN'T THE SAME (T) (I) ARISTA 12381 ◆ DEBORAH COX
(16)	22	26	7	TOP OF THE WORLD MCA 55384 DUDEARELLA	14	5	2	6	BARCIE GIRL (T) (I) MCA 55393 ◆ AQUA
(II)	24	28	5	WHY DON'T YOU DANCE WITH ME ULTRA COLMOTOR • FUTURE BREEZE	15	13	11	6	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (I) MURCURY \$74761
19	16	11	12	WHEN YOU TALK ABOUT LOVE MCA 55358   ◆ PATTI LABELLE	18	14	26	3	AVENUES (T) (X) ARISTA 13412 ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
19	14	17	3	IT'S LIKE THAT SM IS 909/PROFILE RUN-D.M.C. VS. JASON NEVINS	1	RE-E	NTRY	16	SPIN SPIN SUGAR (T) DI CLEAN UPVIRGIN UNDERGROUND 38590MRGH   ◆ SNEAKER PIMPS
20	23	29	5	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 786435FPC    ◆ APOLLO FOUR FORTY	18	18	16	3	DON'T GO (T) (X) LOGIC 64974/RCA LE CLICK FEATURING KAYO
21	11	5	11	DON'T SAY YOUR LOVE IS KILLING ME MUTEMAVERICK 43914 MARKER BROS. ERASURE	19	MET	*	1	LUZ CLARITA (X) UNIVERSAL LATHO 40046 LUZ CLARITA
(22)	25	34	4	LEARN 2 LUV NERVOUS 20244	20	16	17	13	I SAY A LITTLE PRAYER (T) 00 WORK 78597/EPIC ◆ DIANA KING
23	17	6	12	YOU'RE NOT ALONE ROA 64904	21	9	8	15	MOST TOWARD TO CRUSH ON YOU HE IS IN HER WEST WAY BY 1957-WAS.   • LIL! HIM FEAT, DA BRAT, LEFT EYE, WISSY ELLIOTT & ANGE MARTINEZ.
24	21	12	13	HOUSE ON FIRE MINITO 418789959955 ◆ ARKARNA	(22)	NE	W Þ	1	OF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (T) 00 ARISTA 13404 ◆ REAL MCCOY
		-12		***POWER PICK***	23	15	5	3	THE JOINT (T) DEF JAN 571675MERCURY ◆ EPIND
(25)	31	43		* * * POWER PICK * * *  JAMES BOND THEME CLEXIBLE GROWERS     MORY	24	21	25	7	AROUND THE WORLD (7) SOMA 38608VYRGIN DAFT PUNK
(26)	79	37	4	SOMEWHERE ATLANTIC PROMO PET SHOP BOYS	25	22	13	10	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY ◆ FOXY BROWN FEATURING DRU HILL
(27)	36	42	3	BARBIE GIRL MCA 55393   ◆ AQUA	(26)	28	24	8	GOTHAM CITY (1) (3) JNE 42484 ♦ R. KELLY
28	28	13	11	OH LA LA LOIL AMERICA 6369   • 2 EVISSA	(27)	27	40	16	QUIT PLAYING GAMES (WITH MY HEART) (1) JNE 43452
29	26	23	3	PEACE TRAIN FUP IT 44000/4RK 21	28	24	_	2	SUNSHINE (T) ROC-A-FELLAGEF JAM 574923/MERCURY # JAY-Z FEAT, BABYFACE AND FOXY BROWN
(30)	38	40	4	WHEN THE FUNK HITS THE FAN OVUMBLITHOUSE 78611/COLUMBA KING BRITT PRESENTS SYLK 130	(29)	31	22	11	NEVER MAKE A PROMISE (T) (SLAND 572083 ◆ DRU HILL
31	34	39	4	CELEBRATE SHIND PROMOKSLANTIC RUPAUL	30	20	27	17	SOMETHING GOIN' ON (T) DO LODG 48213 ◆ TODO TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
32	20	18	12	HELLO MODERN 9556GATUANTIC POE	31	25	32	4	ME AND MY CRAZY WORLD (T) UNIVERSAL S61.31
33	33	33	7	FOOLING WITH MY LOVE WANG 1252 GISELE JACKSON	(32)	NET		1	ELECTRIC BARBARELLA (T) (I) DAYTOL 59674   ◆ DURAN DURAN
34	40	47	3	THE END IS THE BEGINNING IS THE END WASHER SUNSET PROMOVMANUF BROS.   THE SMASHING PUMPKINS	33	23		10	TAKE IT TO THE STREETS INI (D 00 VIOLATORILLEKTIKA 63/H-L/EEG ◆ RAMPAGE FEAT, BILLY LAWRENCE
35	35	31	8	FLYING HIGH NORYOUS 20074 BYRON STINGILY	(34)	RE-E		2	ENCORE UNE FOIS IT ULTRAFFRR OCCISIOND   SASHI
36	30	25	11	COCO JAMBOO WANER BROS, PROMO MR. PRESIDENT	(3)	NE		1	MY LOVE IS THE SHIRH! (T) WARNER BROS. 43919 ◆ SOMETHIN' FOR THE PEOPLE FEAT, TRINA & TAMARA
(37)	43	-	2	LOVE IS ALIVE DV8 582349/ALM	36	32	28	6	NEED YOUR LOVE (T) KEDAN 561291/INVERSAL ◆ BIG BUB FEAT, QUEEN LATIFAH & HEAVY D
(38)	45	_	2	SONIC EMPIRE LOGIC \$1050 MEMBERS OF MAYDAY	37	19	37	3	LIKE A STAR (I) (I) THIS EN TRATIONALY BOY CYNTHIA
<u></u>			_	* * * HOT SHOT DEBUT * * *	(38)	RE-E		6	HEY AZ (D NO) TRIBLEM SMISSVINGH   ◆ AZ FEATURING SWV
(39)	NE		٠,	DEEP DAY MAN 7061 KATRINA VALIGHN	(39)	NET		1	ALRIGHT (1) (1) WORK 76659679C
40	42	48			40	29	14	11	SOMEONE (T) RCA 64927 ◆ SWV (FEATURING PUFF DADDY)
		46	3	FEEL COOL MOONSHINE 88443 TOP KAT	41	44	31	3	CHOOZE ONE (T) AVS 30 CROOKLYN CLAN
<b>4</b> 1	48	-	2	BE MY BABY INTERHIT SHOLZPRIORITY   • CAPPELLA	42	40	29	11	FIX (1) OU INTERSCOPE 95012    BLACKSTREET WITH SPECIAL QUESTS QL' DIRTY BASTARD & SLASH
42	46	-	2	COMMAND & OBEY DISHTRALL SAZOLUSHTYLAR GROOVE THING FEAT. DEBBIE HARRY  YEAH BROWN DIEL 2008.  JESSE SALINDERS.	(43)	NE		1	BLAZING HOT (T) STREET LIFEOWING TRISCIPLE AMERICAN NICE & SMOOTH
(44)	41 MEY	41	5		44	41	-	6	2 BECOME 1 00 VIRON 38609
(45)	NE		1	RIPGROOVE LOGIC 51764 DOUBLE 99  LIKE A STAR TIMBER 738/TOWNY BOY  CYNTHIA	(45)	NE		1	THE NIGHT THE EARTH CRIED (1) GES STREET 32501/V2
45			7	MO ONE BUT YOU HOLD A 2010/2/10 MID.   A VERONICA (FEATURING CRAIC MACK)	(40)	RE-E		26	STEP INTO A WORLD (RAPTURE'S DELIGHT) (TURE 12/00)

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Making His Mark. Songwriter Mark D. Sanders has signed an exclusive work wide publishing agreement with MCA Music Publishing, Nashville. Celebrating the event, from left, were MCA Music Publishing VP/GM Steve Day, MCA Music Publishing president Jody Williams, Sanders, MCA Music Publishing VP of creative services Stephanie Cox, and Sanders' ettorney, Mike Milom,

### **McCready Stays True To Her Voice** Her 2nd BNA Set Was Inspired By Fan Mail

■ BY DEBORAH EVANS PRICE NASHVILLE-Life is good for Mindy McCready. After all it's not every girl

who gets a record deal a year after moving to Nashville, has her debut album go platinum, and then gets engaged to Superman.

McCready's excitement over her ending nuptials to actor Dean Cain from the TV series "The New Adventures Of Lois & Clark" is rivaled only by her enthusiasm for her sophon BNA album, "If I Don't Stay The Night," due Nov. 4.

"Everybody asked me if I was scared or nervous," McCready says of

recording her second project, "but I wasn't going to let that affect me. I was going to do what I did for the first rec--look for the best songs that we could find and sing the best I couldand that's just what I did."

McCready's debut album, "Ten Thousand Angels," peaked at No. 5 on Top Country Albums, and it spawned four hit singles.



"Ten Thousand Angels" climbed to No. 6 on Hot Country Singles & Tracks, "Guys Do It All The Time" peaked at No. 1 'A Girl's Gotta Do (What A Girl's Gotta Do)" peaked

at No. 4, and "Maybe He'll Notice Her Now" went to No. 18. Those songs helped her establish a firm base at eountry radio and retail.

"What we found out on the last album is that Mindy spoke to a gener-ation of young females," says RCA Label Group senior VP/GM Butch Waugh, "They bought the album and

can relate to her songs and her attitude I think when you hear the new album, [you'll realize] Mindy has grown and her audience has grown. I think she still is going to be speaking for a generation, but her maturity in her new album is going to shine through. 'What If I Do' is great song with a lot of greet lyrics in it the younger audience is going to relate to, but there are sones on the album all females are going to relate to-great tempo songs, great ballads, some of the most incredible songs I've ever heard.

Though the songs have strong appeal to females, McCready isn't concerned about excluding the men who listen to country music. "I don't worry about that because wherever there's girls there is going to be boys," she says. "And I think the record appeals to women of all ages, not just young

McCready says the direction of the album was influenced to a certain degree by the fan mail she'd been getting, "I knew what I wanted to do," she says of the new album, "I've been reading a lot of fan mail, and fan mail is the best-kept secret in the world. [It tells you] what the people are asking you for. Those kids and men and women are writing in and asking me questions what they should or shouldn't do. So this is what to sing about-answer their questions with a CD instead of singing about stupid stuff that doesn't mean anything

McCready isn't a songwriter, so she told her producer, David Malloy, what she wanted to say on the album, and he either found or wrote songs that covared the tonics she wanted to address "A lot of the songs were inspired by me," she says. "I have two brothers living with me now, and trying to figure out life at a young age is always [a relevant issue]. I deal with it every day. I was totally inspired by the questions they would ask me and being able to give them advice. I was there not too

McCready says the first single, "What If I Do," was her idea. "I said, 'Write a song about the pressur dating, when a guy and a girl first start dating' . . . 'This Is Me' was written about my personality. It's OK to be comfortable about yourself, and it's OK to be confident about yourself."

McCready says that many of the letters she gets are from girls with low self-esteem who are trying to fulfill what they perceive as society's expectations of glamour and beauty. "When I get a lot of fan letters from girls saying, 'I'm so ugly and you're so pretty, that kills me," she says. "When we did the album cover shoot, I didn't want to do that glamour, New York, blow-yourhair picture thing. I didn't want to do that retouching, air-brushing crap, The clothes I'm wearing in the photo shoot are from Express in the mall. I want-ed to be normal like the rest of the people out there listening to my music. I didn't want every picture [to look like it's a beauty queen shot. I feel like people will say, 'We can see her better with

BNA VP of national promotion Tom Baldrica says McCready's accessibility is part of her appeal. "I think that what you see is what you get," he says (Continued on page 37)

this and who she is better."

### CMA Awards Send CBS Ratings Soaring: Jones, Clark Among Golden Rope Winners

with the venture

nort the single.

ald H Mitzner

ON THE ROW: The Country Music Assn.'a 31st CMA ards, telecast Sept. 24 on CBS, ranked No. 1 in ra In network ratings for the night, CBS garnered a 13.3 rating with a 21 share; NBC had a 10.2 rating and a 16 share; ABC had a 9.5 rating and e 15 share; and Fox was last with a 7.9 rating and 12 share. The CMA Awards show also won the ratings battle in 1996. Last year, CBS had a 14.9 rating and a 24 share; NBC had a 8.8/14; ABC had a 10.3/17; and Fox had a 7.0/12. During Country Music Week festivities, George Jones

was named entertainer of the year by the Reunion of Pro-fessional Entertainers (ROPE International) Sept. 25 at its annual Golden Rope Awards banquet. Roy Clark and Joe Allison were presented the Don Pierce Golden Eagle Award for lifetime achieve-

ment. Cindy Walker was named songwriter of the year and Ralph Emery was honored as media ner son of the year. Merle Kilgore was named busin on of the year. Chet Atkins was feted as musician of the year. Joe Taylor succeeds Kilgore as ROPE president

by Chet Flippo

Gordon Terry and Billy Byrd were inducted into the Walkway of Stars Sept.

24 at the Country Music Hall of Fame. Terry is one of blue-grass' stellar fiddlers, and Byrd will eternally be known as Ernest Tubb's great guitar player . . . Also at the Hall of Fame, five of the greatest guitarists who ever lived gathered Sept. 26 for hand-print impressions to be displayed at the Hollywood Rock Walk. Atkins, James Burton, Duane Eddy, Scotty Moore, and Hank Garland took part.

PEOPLE: On Sept. 23, DreamWorks executives Mo Ostin, Lenny Waronker, Michael Ostin, and Chuck Kaye gathered with 11 major Nashville label heads, BMI president/CEO Frances Preston, National Academy of Recording Arts and Sciences president/CEO Michael Greene, and other industry leaders at Ruth's Chris Steak House here to celebrate the launching of DreamWorks Nashville. Local DreamWorks head James Stroud announced that the company's first writer signing (to DreamWorks Publishing) is Max T. Barnes and the label's econd artist signing (after Randy Travis) is Lisa Angelle.

Lyric Street Records signs Lari White as its first artist. She was formerly at RCA, as was new Lyric Street head Randy Goodman . . . Doc Watson received the 1997 National Medal of Arts Sept. 29 in a ceremony at the White House. President Clinton presented the 74-year-old musical pioneer with the award . . . Brent Maher has signed a long-term co-publishing venture between

Mandy Barnett returns to the stage of the Ryman Auditorium for a limited number of performances, reprising her role as Patsy Cline in the musical "Always...Patsy Cline." Shows will run Dec 26-28 Dec 30-31 Jan. 2-4, and Jan. 8-10. . LeAnn Rimes and Bryon White will team up for the Something to Talk About tour, which

begins Dec. 31 at the Tar-

Moraine Music Group of Nashville and the Carlin Music

Group. Maher, who produced Wynonna's current album and co-wrote her current single, "When Love Starts

Talkin'," also signed an exclusive songwriting agreement

John Berry's forthcoming album, "Crazy For The Girl,"

has been postponed until early 1998 because of voice prob-

lems. Doctors at the Vanderbilt University Medical Cen-

ter's Voice Center ordered Berry to cancel all engage-ments (including the CMA Awards) for a 30-day rest for

his voice. He has yet to record the album's title cut. His current single, "The Stone," meanwhile, is being pulled

from radio release, since there is no album release to sup-

get Center in Minneapolis. The 100-city tour will be produced by Warner/Avalon, a joint venture between the Warner Music Group and Avelon Entertainment Group ... Following a favorable Internal Revenue Service ruling on the transaction, Westinghouse's acquisition of TNN and CMT was finalized Sept. 30. Gaylord president David Hall joins Westinghouse's CBS Cable as president of TNN and CMT reporting to CBS Cable president Don-

ON THE RECORD: BNA Records has released "Country Cares For Kids," a holiday album that will benefit St. Jude Children's Research Hospital in Memphis. The album includes performances by Clint Black, Martina MeBride, Ray Vega, Trevis Tritt, BlackHawk, Mindy McCready, Bryan White, Lonestar, Sammy Kershaw, John Berry, Lorrie Morgan, Bob Carlisle, and Alabama. In additi a number of those artists were joined by Sara Evans, Ricochet's Heath Wright, Kippi Brannon, Skip Ewing, Jason Sellars, and Kenny Chesney for an anthemic ver-sion of "Make A Miracle." That song and McCready's "Let's Talk About Love" will be released as country radio singles in mid November, "Country music has adopted St. Jude as an industry charity," notes RCA Label Group chair-

man Joe Galante. "Country Cares" has raised more than

\$58 million for the hospital in the past eight years.



radio listening party for his new album, "The Right Place." Shown, from left, are Charlie Chase. Neal McCov. LeAnn Rimes. Steve Warrier, and White.

### Billboard, HOT COUNTRY, SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. SEL DOWNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A GAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF ORTICTIONS.

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1	1	1	19	HOW YOUR LOVE MAKES ME FEEL 3 works at No. 1 DIAMOND RID M.D.C.UTE, DIAMOND RID IM F. DUTHIS F. DRUCK)  OF ARTSTA MACHINE! E 12011	1	(40)	43	47	4	WHAT IF I DO MINDY MCCREADY  D MALOY IND SINDERS E HILL D MALLOY  C 100 ON A 64990	40
2)	4	9	- 11	HOW DO I GET THERE OF AN CARTER OF AN CAPTER OF AN CAPTER OF AND	2	(41)	44	49	4	I HAVE TO SURRENDER TY HERNDON	41
3	2	5	17		2	(42)	41	42	9	D JOHNSON I PRUNCH, D JOHNSON EPIC ALBUM CUT  LOVE TRAVELS KATHY MATTEA	41
4)	6	10	15	THE FOOL  ↑ LEE ANN WOMACK WHITER IN CANNON C STEFLG ELLSWORTH)  EVERYWHERE  ↑ TIM MCGRAW	4	(43)	45	41	8	B WISONX MATTER IB HAILUGAN, JR J. HAILUGANO (V) MERCURY: \$78550  NICKAJACK  ◆ RIVER ROAD	41
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6	13	18	16	THIS NIGHT WON'T LAST FOREVER   ◆ SAWYER BROWN	6	(45)	42	40	9	C FARREN IN CUMMIND-MAM D SANDERS)  YOU CAN'T GET THERE FROM HERE  LEE ROY PARNELL	39
7)	10	15	12	IF YOU LOVE SOMERODY KEVIN SHARP	7	(46)	47	43	8	LIVING IN A HOUSE FULL OF LOVE GARY ALL AN	43
			-	C FARREN IC FARREN, I STEELE 143 ALBUM CUTINSTEIN YOU AND YOU ALONE \$ VINCE GILL		_	-	-			-
8	14	13	13		8	47	36	31	16	M BRIGHT IS CHILD D FORBRIS, Y STEPHENSON) (C) IBI (V) ARISM NASHVILLE 12092	31
9)	9	14	7	HONKY TONK TRUTH  DODGE, SECONS FLOW OF QUALK WELLIAMS, LINESON  IN ANOTHER'S EYES  TRISHA YEARWOOD AND QARTH BROOKS  TRISHA YEARWOOD AND QARTH BROOKS	9	(48)	49	45	7	J SLATED JOHNSON ON LUNN ALKORED (C) 101 N/J EPIC 78663	46
10)	11	16	8	A REYNOLDS IB. WOOD / PEPPARD B BROOKS	10	49	40	30	19	K STEGAL J KELTON IN R PHILLIPS J LASETER) DISCHARGE ON MERCURY 574638	19
11	3	2	19	WHAT THE HEART WANTS COLLIN RAYE  JHORISE SERVE WORLEY IN DOLUME! EPIC ALBUM CUT	2	50	48	50	5	BLINK OF AN EYE  R CHARGES ESSAY (LLEGUR ROWLES)  CLIST COLUMBIA 78/688	48
12	7	3	14	THERE GOES ALAN JACKSON K STEGAL, JALAKKSONI (V) ARISTA NASHVILLE 13070	1	(31)	50	45	13	ANOTHER PERFECT DAY  C HOWARD IP BARNHART, B TABOR, C WHITE)  S C I I I I I I I I I I I I I I I I I I	45
13)	17	20	11	HERE GOVERNMENT WAS A PART OF THE STATE OF T	13	(32)	63		2	MAND OF FATE	52
14	5	6	21	THE SHAKE   NEAL MCCOY  ATUANTO ALGUM CUT  ATUANTO ALGUM CUT	5					* * * HOT SHOT DEBUT * * *	
				* * * AIRPOWER * * *		(53)	NE	N Þ	1	I'M SO HAPPY I CAN'T STOP CRYING TOBY KEITH WITH STING ASSESSED TABLET ASSESSED.	53
15)	29	-	2	LOVE GETS ME EVERY TIME SHANIA TWAIN  8 JAMES (STANIN S.) JAMES (S	15	54	51	52	18	STILL HOLDING ON CLINT BLACK & MARTINA MCBRIDE JERSUED BLACK IS BLACK M BERG M STUBRE) (0) RCA 44650	- 11
16)	18	21	7	SOMETHING THAT WE DO ♦ CLINT BLACK	16	(55)	56	60	5	ONE SOLITARY TEAR   ◆ SHERRIE AUSTIN	55
17)	20	24	11	THANK GOD FOR BELIEVERS • MARK CHESNUTT	17	(56)	54	61	3	OCE SOLATO   TABLE	54
18)	21	23	13	M WRIGHT OF SPRINGER M.A. SPRINGER, T. JOHNSON: IC. IDI (V) DECCA 72014  SHUT UP AND ORIVE   ◆ CHELY WRIGHT	18	(57)	55	56	8	A WOMAN LIKE YOU	55
19)	19	22	12	TBROWN'S TATE A TATE IR RUTHERFORD) (CLID) UV. MCA NASHVILLE 72012  HELPING ME GET OVER YOU ◆ TRAVIS TRITT FEATURING LARI WHITE	19	(58)	58	54	18	HOW DO I LIVE   • LEANN RIMES	43
20	15	8	20	D MAST TRITT A TRITT, WHITE WARREN BROS. ALBUM CUT  SHE'S GOT IT ALL  ♦ KENNY CHESNEY	15	(59)	57	62	3	C HONGROW C RIMES IN CURB ID WARREN  SMALL TOWN  ◆ JOHN ANDERSON	57
		-	-	WHAT IF IT'S YOU ◆ REBA MCENTIRE	_	(8)	62	65	3	GDOD OL' FASHIONED LOVE • TRACY BYRO	60
21)	22	25	6	9 MCENTIRE J GUESS IC MAJESAT R E ORFIALLY (V) INCA NASHVILLE 72001	21	_	_	-	-	NOTHIN' LESS THAN LOVE   ◆ THE BUFFALO CLUB	- 00
22)	27	34	- 6	TODAY MY WORLO SLIPPED AWAY GEORGE STRAIT  E BROWN G STRAIT IN WRIGHT, V GOSDINI (1) MCA NASHVILLE J2019	22	61	52	39	19	B BEOACT IN TESTER R YOUNG BEST STORM OUT  THE STONE  ◆ JOHN BERRY	26
23)	25	28	10	WATCH THIS  FOR DUDIC WHATER IS SMITH A BARKER R HARBIN)  GUANT ALBUM CUT-REPRISE  GUANT ALBUM CUT-REPRISE	23	<b>©</b> 2	59	64	4	B JANUSE JS J BERRY IS REGAND MAYOL CAPITOL NASHILLE RESIDENCE.  BETWEEN THE DEVIL AND ME ALAN JACKSON	59
24	12	4	18	HOW WAS LTO KNOW   ◆ JOHN MICHAEL MONTGOMERY  ATLANTIC ALBUM CUT  ATLANTIC ALBUM CUT	2	<b>63</b>	NE		1	K.STI GALL IN ALLENC CHAMBERLANI ARSTA NASHVILLE ALBUM CUT	63
25)	26	26	15	ALL LIT UP IN LOVE   • DAVID LEE MURPHY  EBROWN ID L MURPHY  CO CO IN MCA NAS-HOLLE 72008	25	(64)	NE	**	1	HEART HOLO ON  8 BICKETT IN PAUL ¥ MOSEHE ALUMBERI SENSETICE ALBUM CUT  RESINSTICE ALBUM CUT	64
26	23	17	19	HOW DO I LIVE (FROM "CON AIR")   ↑ TRISHA YEARWOOD I BROWN TYENOWOOD ID MANEEN   CI ICL IN I MICA INSPIRALE 72015	2	<b>(65)</b>	65	67	3	SEE ROCK CITY RICK TREVING SUCKNOWN OF SANDERS, B DEPEROL JARRADI COLUMBIA ALBUM CUT	65
27)	28	29	11	PLEASE  • THE KINLEYS  • MARKS IN THIS CONTROL IT HAS LOCAL  • THE KINLEYS  • THE KINLEYS	27	<b>(%)</b>	NE	*	1	OF COURSE I'M ALRIGHT ALABAMA D COOK ALABAMA IB KIRSONO RICA ALBUM CUT	66
28)	30	33	6	THE REST OF MINE   ◆ TRACE ADKINS	28	<b>(17)</b>	NE	*	1	ON THE SIDE OF ANGELS  will RIMES STATE OF ANGELS  LEANN RIMES  CURB ALBUM CUT	67
29)	31	35	6	LAND OF THE LIVING PAM TILLIS	29	68	60	55	15	SOMEBODY SLAP ME JOHN ANDERSON K STEGALL IS MICHAEL B MUTPAHO ICI OF MERCURY 578640	22
30	16	7	16	Televative   Tel	3	(9)	67	73	3	WALKIN' THE COUNTRY	67
31	24	12	18	WE WERE IN LOVE   ◆ TORY KEITH	2	70	66	68	20	SE ROCK CHY  COMMAND AND AND AND AND AND AND AND AND AND	37
32)	35	38	5	J STROUD_E RETH IC CANNON A SHAMBLIN) ON MERCURY 574636  FROM HERE TO ETERNITY ♦ MICHAEL PETERSON	32	(71)	70	70	10	JUST TO SEE YOU SMILE BOAL MODE T INCORAW ON IN STEET TAMBTING CLIPS MISSING CO.	65
33)	35	36	-	R E DRIVALLY LED IM PETERSON R E DRIVALLY  YOU WALKED IN  ◆ LONESTAR	-	(72)	71	_	2	MORE THAN EVERYTHING • RHETT AKINS	71
			7	D COOK WILSON (I) LINGE BADING) CO OF THE BAN MINES  THE COAST IS CLEAR TRACY LAWRENCE	33	13	NE	44	1	3 STROUD ON GREEN,A MAYO! GC:-G1 G1 DECCA 72022 A CHANCE KENNY CHESNEY	73
34)	37	48	4	A BROKEN WING   A BROKEN WING  A BROKEN WING	34	(74)	NE		1		74
35)	39	44	5	M MCBRIDE P WORLEY () HOUSE'S HOGIN P BARMHART! ICL (D) (V) RCA 64963	35	(3)	76		5	PRINCIPLA IM BYROBIO NEUHAUSERS HUTCHSON, PHUTCHSON: MCA NASHMILE ALBUM CUT  OPEN ARMS  COLLIN RAYE	70
36	34	32	20	HOW A COWGIRL SAYS GOODBYE TRACY LAWRENCE (19 ATLANTS 19 DESON IL BOOME PINEON'S LAWRENCE (19 ATLANTS 19 SEEM TO MISS ME PRITY LOVELES)	4	(1)	,,		,	BUMALKER, R. P. WORLEY, C. RAYE U. CANY, S. PERRIT. EPIC ALBUM CUT	1 14

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Billboard.	<b>Top Country</b>	<b>Singles</b>	Sa	es	остовея	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 8 11, 1997	SoundScane
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1	1	1	17	* * * NO. 1 HOW DO I LIVE & CUPB 73022	★★★ neeks at No. 1 LEANN RIMES
2	2	2	5	YOU LIGHT UP MY LIFE ● CURS 73027	LEANN RIMES
3	3	3	22	IT'S YOUR LOVE ▲ CURB 75019	TIM MCGRAW (WITH FAITH HILL)
(1) (3) (6)	NE	N >	1	LOVE GETS ME EVERY TIME MERCURY 568062	SHANIA TWAIN
I	4	15	3	A BROKEN WING 8CA 64963	MARTINA MCBRIGE
<b>6</b>	5	4	7	PLEASE (INC 76/36/SONT	THE KINLEYS
D	6	6	10	GO AWAY INA 64914/RCA	LORRIE MORGAN
8	7	5	19	BUTTERFLY KISSES ● MCA NASHWILLE 72016	RAYBON BROS.
9) 10)	8	8	7	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
10)	13	10	69	THE LIGHT IN YOUR EYES/BLUE CURS 76959	LEANN RIMES
11	11	11	9	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
12	10	14	4	YOU WALKED IN INA 64942/RCA	LONESTAR
13)	NEV	V >	1	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS

WEB	LAST	2 W	WKS	TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
14	9	7	19	DRINK, SWEAR, STEAL & LIE REPRISE 17379WARNER BROS	MICHAEL PETERSON
15	12	9	37	HERE'S YOUR SIGN (GET THE PYCTURE) . WANNEY INCO. 17451 BILL ENGUILL WITH:	SPECIAL GUEST TRAVIS TRITT
16	14	12	9	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
17	15	13	27	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURS 73016	SAWYER BROWN
18	16	17	8	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHWILE	MARK CHESNUTT
19	17	16	15	SHE'S GOT IT ALL DNA 64894RCA	KENNY CHESNEY
20	19	18	5	WICHITA LIMEMAN COLUMBIA 78653/50NY	WADE HAYES
(21)	NE	N >	1	WHEN LOVE STARTS TALKIN' CURS 56095/UNIVERSAL	WYNONNA
22	20	20	12	HOLE IN MY HEART ARSTA NASHVILLE 13092	BLACKHAWK
23)	22	22	15	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
24	18	19	9	SOMEBODY SLAP ME MERCURY 574640	JOHN ANCERSON
25	21	21	4	WARMING SIGNS WARRER BROS. 42934" BILL ENGYALL WITH SPECIAL GUEST JOH	IN MICHAEL MONTGOMERY



bu Wade Jessen

IVE FROM THE MOTHER CHURCH: Following the 31st annual Country Music Agen (CMA) Awards on CRS Sont, 24, 19 of our 24 bulleting titles on Top Country Albums are by artists who performed on that show, and two of those titles are new to the chart. Bryan White performed the lead single from "The Right Place" during the telecast, and that set opens with the Hot Shot Debut flag at No. 7 and an entry at No. 41 on The Billboard 200, scanning more than 30,000 units. "Of course, we always want bigger numbers the first week but we're delighted with the debut for Bryan's third album," says Joe Mansfield, co-president of Asylum's Nashville operation. "The other two [albums] are platinum-plus, and we'll not rest until the new one is multi-platinum."

White's self-titled debut set entered at No. 68 on the country chart with around 3,000 units in the July 8, 1995, issue and scanned more than 35,000 pieces during Christmas week of 1995, its biggest week. His sophomore set, "Between Now And Forever," popped on at No. 7 in the April 13, 1996, Billboard with more than 15,000 scans. That title hit its high-water mark at 36,000 units during Christmas week of that year.

Following her song of the year trophy for Deana Carter's "Strawber Wine," Matraca Berg offered a dramatic performance of "Back When We Were Beautiful" from her "Sunday Morning To Saturday Night" set (Rising Tide), which debuts at No. 74 with 1,500 units. Berg's only prior charting album, "Lying To The Moon," entered Top Country Albums at No. 64 in the Nov. 3, 1990, issue and peaked two weeks later at No. 43. That set appeared on the country list for 24 weeks.

HONKY-TONK AMNESIA: Prior to taking custody of the CMA's duo of the year trophy, Brooks & Dunn sang "Honky Tonk Truth," the lead single and one of three new tracks on "The Greatest Hits Collection" (Arista/Nashville). With an increase of more than 16,000 units, that 19-cut anthology earns Greatest Gainer status on Top Country Albums, scanning 120,000 units and jump ing 7-4 on the big chart. Meanwhile, the butt-twitching "Honky Tonk Truth" gains 129 spins and is the only lateral-moving title to bullet in the top 10 on Hot Country Singles & Tracks. Deana Carter's "Did I Shave My Legs For This?" (Capitol Nashville) wears a double Pacesetter crown, increasing 87% to take the prize on both Top Country Albums and The Billboard 200 (see Between the Bullets, page 108). She turns in 2,500 scans after performing the alhum's title track-without Dennis Rodman-on the CMA show.

MORE HIGHLIGHTS: LeAnn Rimes was handed the CMA's Horizon Award at the hillbilly glitz fest and performed her current single, "On The Side Of Angels" (Billhoard, Oct. 4), taken from her new "You Light Up My Life—Inspirational Sonos" set, but her two prior albums show bigger sales sparts. The new set, which dominates for a third week on Top Country Albums and the Top Contemporary Christian chart, actually decreased by about 5,000 units, while "Blue" is up more than 10,000 scans, "Unchained Melody/The Early Years" increases by 25,000 pieces.

The Kinleys did a bumper slot on the show and debut at No. 33 on the country list with "Just Between You And Mc" (Epic). That set moves about 5,000 is and pops on our Heatseckers score card at No. 20, while, with more than 12,000 units, Shania Twain's "Love Gets Me Every Time" opens at No. 4 on Top Country Singles Sales. Twain performed the song on the CMA show, and her "Come On Over" set (Mercury) is due Nov. 4

For a CMA ratings recap, see Between the Bullets on page 108

### MCCREADY STAYS TRUE TO HER VOICE

(Continued from page 35)

"What you hear Mindy singing about is what Mindy feels, and what she has to say [in her songs] is what Mindy would have to ssy. It's not Mindy the artist vs. Mindy the person. She's the real thing. I think she's real, and that's the biggest asset she has going . . . And har weal is distinct. Those are her two [most] identifiable things; her voice and sho's roal

Waugh is pleased with the album and believes that it will get a good reception. "We aren't worried about the sophomore slump," he says. "We know that we have some incredible songs. We can't wait to get this album out. I would like to get this album out earlier because we are so proud of the songs on it and her vocal performance . . . have nothing but confidence because Mindy just exudes confidence. We are feeding off her energy."

Waugh says the label's plans to push the new album include McCready visiting key industry people. "She is going to work with us for at least a month on the road, visiting radio and retail, working the album, presenting tracks from the album," he says, "We are setting up listening parties and events with various stations so we can preview the album for their audience right now. That's going to lead into the holiday

Baldrica says the visits to radio are one way to show appreciation for programmer support. "It's s way of saying] 'We were here the first time when you didn't know anything about me, and you took a chance on me.' Now we sre hack after four pretty successful singles and a platinum debut," he says. "So we just want to go back and tell everybody, 'Thanks, we appreciate your support.

The label also plans a major push st retail "We already have things set up with accounts (in that) we are going to have all the pricing and positioning that's already happening." he adds. "Because we are coming in as late as we are in the scason, Nov. 4, we sre going to be hitting the market at just the right time. The single has great tempo. It's a great single and sounds like it's going to be a very reactionary record from the comments we're getting. So when the album hits in November, we are going to be the new album."

Waugh says BNA is looking at holding an event in Nashville around the finalize details at press time. "There is

an event set for Nashville so everybody will get to hear the new album," he says, "We did three Martina I McBridel quickly." listening sessions in Nashville, and before we even went out with the single. the word was out on how great this alburn and single was, and it saved us a lot of legwork, time, and energy. I think Nashville is very important to the launch of a record because the people

they will spread the music for you What If I Do" is No. 40 on Billboard's Hot Country Singles & Trucks chart. Dan Pearman, PD at KYNG Dallas, says that McCready's first four singles did well for his station as currents. He says the jury is still out on her new tune. "Some folks are (asking) Is this a Shania [Twain] record or a Mindy record?" If people take to it, it will become a Mindy record and the Shania comparisons will disappear. With the vocal rsp and the guitar and that kind of stuff, it's like. Which way are we going here? On one hand, it could make her stand out because it's so different from the stuff that's out

these listening parties are so into the

music and what they are doing that

there. It's one of those records I think people will pass judgment on pretty Jeff Stoltz, music buyer for the Tor-

rance, Calif.-based Wherehouse chain, is optimistic about the album's sales potential, "Her first album did really well for us," he says, "and I think with all the visibility she'd had, the new one should sell extremely well. who are based in Nashville and attend McCready is managed by Doug Cas-

mus of Moress Nanas Entertainment and booked by Creative Artists Agency. She got her feet wet on the tour circuit opening for George Strait and most recently has been on tour with Tim McGraw and Alan Jackson. "It has been a storybook career for

this girl," says Baldrica. "It's amazing if you look at the start she got off to and the success of the first four singles and the success of the first albumnow the whole thing with Dean. It's s high-profile relationship, and all these things are happening to her. It goes to show you when destiny's light starts to shine on you, when all those stars light up, certain people have them all light up, and I think Mindy is one of those people."



songs have been recorded by country artists for the past four decades, has signed a publishing agreement with Magnatone Publishing. Shown, from left, are Magnatone creative director Tommy Williams; Leshe Tumbull, assistant to Betty Rosen; Magnatone VP for publishing and film music Betty Rosen; Owens; Magnatone administrator Madelyn Tillis; and Magnatone Entertainment CEO/ president Colin Stewart

#### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist

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A BROKEN WING (Sony/RZV Fee, BMI/Son's Jammin',
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THE COAST IS CLEAR (Arm. ASCAP/Terminac),
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BMI, Mark Alan Springer, BMI/Big Glant, BMI) HL. TIERRE DOES (MIL ACCEPT from Have ACCEPT HERM TIESS SHEAT MORTH LLSS TO SHEAT (Carent - AMA), EARL HL. TOOKE MY MORLD SLEPPED AMEY (Songs OF PolyGram of 1 (EM) Record (MICH - AMER) (Songs OF PolyGram of 1 (EM) Record (MICH - AMER) (Songs OF PolyGram of 1 (EM) Record (MICH - AMER) (Songs OF PolyGram (MICH - AMER) (Songs OF MICH - AMER) (Songs OF PolyGram (MICH - AMER) (Songs OF MICH - AMER) (Songs OF MICH - AMER) (Songs OF MICH - AMER) 22

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### Billboard TOP COUNTRY ALBUMS.

OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScane

THIS WEEK	LAST WEEK	2 WKS AG0	WKS. ON CHART	ARTIST USES A NUMEROPORTHROUTING LINES SUGGESTED UST PRICE OF EDUNALISM FOR CASSETTECTS)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST UNEL & HUMBERDOSTRIBUTING UNEL (SUGGESTED UST PRICE OR EQUIPMLENT) TITLE	PEAK POSITION
				* * * No. 1 * * *		37	35	30	37	BILL ENGVALL ● WARREN BROS. 46263 (10 98/16 98) ER HERE'S YOUR SIGN	5
1	1	1	3	LEANN RIMES CLIES THAN 1/10 56 06 08: 1 amily of No. 1 YOU LIGHT UP MY LIFE INSPIRATIONAL SONGS	1	38	32	35	97	GARTH BROOKS ▲* CAPITOL INSHVILLE 32080 (10 98/15 98) FRESH HORSES	1
-	_	-			-	39	NEV	*	1	OAVIO LEE MURPHY MCA NASHVILLE 70002 110 96/16 98/ WE CAN'T ALL BE ANGELS	39
3			2	* * * GREATEST GAINER * * *		40	36	35	27	ALISON KRAUSS & UNION STATION SO LONG SO WRONG	4
(2)	2		2	ARISTA NASHWILL 18852 (10 98 16 98)	2	41	39	41	28	TRACY LAWRENCE   ATJANTIC \$2965/AG (10 98/16 98)  THE COAST IS CLEAR	4
3	3	2	5	TRISHA YEARWOOO A MCA MASHIRLE 70011 FID 9616 980 (SONGBOOK) A COLLECTION OF HITS	1	42	43	46	15	LONESTAR BNA 674220004 (10 99/16 98) CRAZY NIGHTS	16
4	4	3	17	TIM MCGRAW CURE 77886 (10 96)16 98) EVERYWHERE	1	43	41	37	9	JOHN ANDERSON MIRCURY \$35004 (10 98 EQ.16 98) TAKIN' THE COUNTRY BACK	19
3	5	4	64	LEANN RIMES ▲* CURS 77821 (10 99/15 98) BLUE	1	44	47	47	11	KENNY ROGERS MAGNATONE 116 (10 98/16 98) ACROSS MY HEART	26
(3)	6	6	23	GEORGE STRAIT ▲' MCA NASHVILLE 11594 (10 99/16 98) CARRYING YOUR LOVE WITH ME	1	45	45	44	79	BRYAN WHITE ▲ ASSISSM 61880/E66 (10.96/15.98) BETWEEN NOW AND FOREVER	7
				* * * HOT SHOT DEBUT * * *		46	44	43	74	MINOY MCCREADY & BNA SERGERCA 19 SRATS SEE THE THOUSAND ANGELS	5
D	NEV	41	1	BRYAN WHITE ASYLUM 62042/550 (10 98 16 98) THE RIGHT PLACE	7	47	40	42	15	CHRIS LEDOUX CAPITOL NASHNILLE 52775 130 98/16 98/	26
				* * * PACESETTER * * *		48	37	39	50		4
(1)	10	11	56	OEANA CARTER ≜ CHATGE NAS-WILLE 37514 710.98175 98 158 OIO I SHAWE MY LEGS FOR THIS?	2	49	49	50	97	KEVIN SHARP ● 143×S11um 61930/EEG (10 98/15 98)  MEASURE OF A MAN  VINCE GILL ▲ MCA NASHYILLE 11394 (10 9816 98)  SOUVENIRS	3
9	8	8	16	NEAL MCCOY   ATLANTIC BIOTLING (10 98/16 98) GREATEST HITS	5	(50)	51	52	75		1
-	7	_	5	2411012400		200	_	_	_	GEORGE STRAIT ▲' MCA NASHWILLE   1428 (10 96/16 96) BLUE CLEAR SKY	-
10	_	5	-	the desirable in desirable — dated in a	4	51	38	31	76	BROOKS & OUNN ▲* ARSTA NASHVILLE 18810   10 96/15 981 BORDERLINE	1
(11)	9	10	9	CLINT BLACK RCA 67515 (10 98/16 98) NOTHIN' BUT THE TAILLIGHTS	4	52	48	45	25	WYNONNA CURB 11583/MCA NASHVILLE (10 98/16 98) COLLECTION	9
12	11	7	33	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS UNCHAINED MELODY/THE EARLY YEARS	1	53	42	38	11	OWIGHT YOAKAM REPRISE 46690/WARRER BROS 110 98/16 981 UNDER THE COVERS	- 8
(13)	12	9	5	MARTINA MCBRIDE RCA (10 9816 98) EVOLUTION	9	54	46	40	14	BILLY RAY CYRUS MERCURY 534837 10 98 1Q15 981 THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
(14)	13	13	48	ALAN JACKSON ▲ ARSTA NASHVILLE I 8813 (10 98/16 98) EVERYTHING I LOVE	1	55	50	48	9	VARIOUS ARTISTS  EDEL AMERICA 3699   10 98/16 980 COWBOY UP — THE OFFICIAL PRICA RODEO ALBUM	- 64
15	14	14	11	OLAMONO RIO ARISTA NASHMILLE 18844 (10 96/16 98) GREATEST HITS	8	56	55	61	21	ROY D. MERCER	55
16	15	15	15	LILA MCCANN ASYLUM 62042/EEG IIII ULA	8	-	_	-	-	CAPITOL NASHVILLE SA78U /0 9815 980	-
(17)	20	19	20	LEE ANN WOMACK DECCA 11585-MCA MASHANLE (10.9815-98) 200 LEE ANN WOMACK	9	57	54	54	24	ACA CAST 11 (48 to 48) UNEATEST HITS. AND THEN SOME	17
18	25	26	88	TRACE ADKINS ● CIPITOL NASHVILLE 37222 (10 99/15 99) 200 OREAMIN' OUT LOUD	6	58	60	63	17	ROY O. MERCER  CAPITOL NASHWILLE NATED 19 98/15 980  HOW BIG'A BOY ARE YA? VOLUME 2	58
19	16	12	17	PAM TILLIS AUSTA NASMULE 18436 (10.98/16.90) GREATEST HITS	6	59	52	55	66	KENNY CHESNEY ● BNA 66908/9CA (10 98/15 98/ 100 ME ANO YOU	9
20	11	21	25	CLAY WALKER ● CHART 24674/WARRINGR 2805. (10.9616.98) RUMOR HAS IT	4	60	57	59	45	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10:98/16:98) GREATEST HITS	18
21	78	16	101	ALAN JACKSON ▲* AVISTA MASHWILLE 19901 (10.99/16.96) THE GREATEST HITS COLLECTION	8	61	63	68	59	TY HERNDON ● EPIC E756450NY (10:98 EQ/15:58) LIVING IN A MOMENT	6
(22)	21	22	31	MICHAEL PETERSON (EPIUSE (66) RWARNER BROS. (10 98/16 91) 111 MICHAEL PETERSON	18	82	53	51	6	VARIOUS ARTISTS  LIMITANNO JUMBNI WITH SONY I TO 98 EQUE 981. THE SONGS OF JIMME RODGERS — A TRIBUTE	31
23	16	16	7	LORRIE MORGAN INA 67499/RCA (10 59/15/92) SHAKIN' THINGS UP	8	63	61	60	64	ALABAMA RCA 66848 (4 589 58) SUPER HITS	47
24	21	17	25	ALABAMA RCA 67426 (10 98/16 98) DANCIN' ON THE BOULEVARD	8	64	62	57	8		47
25	16	23	16	SAWYER BROWN CURB 77883 (10.98/16.98) SIX DAYS ON THE ROAD	8	65	72	71	10	JOHN CENVER LEGACY 65/83/50NY 19 98 EQ132 981 THE BEST OF JOHN CENVER LIVE SHERRIE AUSTIN ARSTA MACHINELE (8843 (10 98/16 98 000) WORDS	41
(26)	26	29	3	CHELY WRIGHT MCA MASHWILLE 70003 (10 M/16 M/) (III LET ME IN	26	66	58	56	64		23
27	22	16	9	BLACKHAWK ARISTA NASHVILLE 18837 (10 96/16 58) LOVE & GRAVITY	9	-		_	-	IA DIOLIG ADTIGATO	-
(26)	31	17	70	VINCE GILL ▲ MCA MASHWILLE 11 422 (10 9016 90) HIGH LONESOME SOUND	3	67	64	64	54	WALT DISNET 60902 1TO 98/16 98: THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
29	NE	W >	7	MARK CHESNUTT DECCA 70006/MCA NASHMILLE (10 SIZ16 SIG) THANK GOD FOR BELIEVERS	29	68	RE-EI	MIRI	26	KATHY MATTEA MERCURY 532899 (10 98 EQ/16 98) LOVE TRAVELS	15
30	27	24	11	KENNY CHESNEY INA 67498 RCA (10.56/16.98) I WILL STAND	10	89	56	49	9	PATSY CLINE PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
31	29	25	14	TOBY KEITH MERCURY 534636 (10.98 EQ16.98) DREAM WALKIN'	8	70	11	10	86	PATTY LOVELESS • ENC 6726950WY (10 98 EQUIS 98) THE TROUBLE WITH THE TRUTH	10
32	16	21	17	REBA MCENTIRE ▲ MCA NASHWILLE 11500 (10,96/16 St.) WHAT IF IT'S YOU	8	71	67	65	67	LYLE LOVETT CURE 11409MCA (10.98/16/81) THE ROAD TO ENSENADA	
(33)	NE	W >	7	THE KINLEYS ENG 67965/50WY (10:58:60/16:50) THE JUST BETWEEN YOU AND ME	33	72	58	57	16	JAMES BONAMY EPIC 67878/90NY 110 98 EQ16 961 EM ROOTS AND WINGS	25
34	33	33	53	CLINT BLACK ▲ RCA 66671 (10 98/16 98) THE GREATEST HITS	2	(73)	RE-EI	HTRE	42	NEAL MCCOY ATLANTIC 82907/86 (10 98/15 98) NEAL MCCOY	8
35	30	28	53	JOHN MICHAEL MONTGOMERY  ATLANTO 82947 AG (10 50) 16 501	5	74	NEV	_	1	MATRACA BERG	74
36	34	34	57	TRAVIS TRITT ● WARMER BROS 41304 (10 90/16.98) THE RESTLESS KIND	7	15	65	53	58	JOHN BERRY CHITCL MASHVILLE 35464 (10 96/15 90) FACES	9

○ Albums with the greatest states gain this week. ■ Recording flooling Asian C. Americal Policy of Indicates has said at 20 000,000 on the 3 Med Conflictation bits said at 21 often on the, the great of 1 often on the policy of 1 often on 1 often

B	ilk	coord. Top Country Catalog	All	bun	18	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY OCTOBER 11, 1997	e
THIS	WEEK	ARTIST LIGHT, NUMBER DISTRIBUTING LAREL (SUSCESSED LIST PRICE OR EQUIVALENT FOR CASSETTECTS)	TOTAL CHART WEDIS	THES	LVST WEEK	ARTIST UMBLE NUMBERDISTRIBUTING LABEL ISLIGGESTED LIST PRICE OR EQUINALENT FOR CASSETTICO)	TOTAL CHART
8	1	GARTH BROOKS A* CAVITOL NASHWELLE 29609 (10 96/15 58) 16 weeks at No. 1 THE HITS	146	14	34	JOHNNY CASH COLUMBIA 66773/50NY IS 59 (Q19 96) SUPER HITS	43
8	1	SHANIA TWAIN ▲* MEXICURY 522186 (10.98 EQ/16.98) THE WOMAN IN ME	138	15	12	GARTH BROOKS A™ CHITCL NASHVILLE 96330 (10.99/15.99) ROPIN' THE WIND	192
3	8	GARTH BROOKS ▲ " CUPTOL NUSHWILLE \$2866 († 19713 98) NO FENCES	339	14	12	THE CHARLIE DANIELS BAND ▲* EPIC 38799/50W 17 98 EQ/11 991 A DECADE OF HITS	414
3	8	WILLIE NELSON ● COLUMBIA 64184/50NY (5.98 EQ/9.98) SUPER MITS	167	17	24	TIM MCGRAW A CUIS 27800 (10 98/16 98) ALL I WANT	106
8	8	CHARLIE DANIELS ◆ EPIC 61182/50NY (5 50 EQIS 50) SUPER HITS		18	19	ALISON KRAUSS A ROUNDER 0325* 19 98/15 98/ ■ NOW THAT I'VE FOUND YOU: A COLLECTION	138
8	1	PATSY CLINE ▲ INCA MASHWILLE 12* (7.98/12.58) 12 GREATEST HITS	549	18	24	ALABAMA A IICA 66410 (10 1845 SR) GREATEST HITS VOL. III	156
1	10	GEORGE STRAIT ▲ MCA MAGNIFILLE 10651 (10 98/15 98) PURE COUNTRY (SOUNDTRACK)	263	20	25	PATSY CLINE ▲ MCA MASHMULE 4038 (7 99/12 90)  THE PATSY CLINE STORY	
8	- 8	TIM MCGRAW ▲* CURS 77659 I9 96/15 983 NOT A MOMENT TOO SOON	184		-		-
-	8	HANK WILLIAMS, JR. ▲ CUIS 77638 IS 98/9 SH) GREATEST HITS, VOL. 1	177	21	23	REBA MCENTIRE ▲ ' MCA NASHWILLE 10906 (10 99/15 98) GREATEST HITS VOLUME TWO	209
10	15	VINCE GILL ▲ MCA NASHVILLE 11047 (10 98/15 98) WHEN LOVE FINDS YOU	173	22	18	COLLIN RAYE 4 LPIC 6703350NY 130 98 EQ15-987 I THINK ABOUT YOU	110
11	13	GEORGE JONES ▲ EPIC 4077690NY 15.98 EQ9-981 SUPER HITS	340	23	20	HANK WILLIAMS ▲ MERCURY 823293 I 7.98 EQ/11.98) 24 OF HANK WILLIAMS GREATEST HITS	162
12	11	TRAVIS TRITT ▲ WARMER BROS 46001 (10.96/16.90) GREATEST HITS — FROM THE BEGINNING	107	24	22	ROY ORBISON COLUMBIA 67297/SONT 65 98 EQ/9 981 SUPER HITS	19

### Artists & Music

### Int'l Acts Come Back To Mexico City

GLOBAL STARS RETURN TO MEXICO CITY: After nearly a threeyear absence. Mexico City once again will be hosting concerts by such international music idols as David Bowie.

U2, and the Rolling Stones There are two reasons for Mexico City's resurgence, according to Bruce Moran, president of OCESA Presents, the New York-hased concert company that has been promoting big-name international talent in Mexico City for the

nast several years. The first, he says, is Mexico's rebounding economy; the second is Foro Sol, the new facility built by the local government and OCESA, located on Mexico City's Hermanos Rodríguez



By George, It's A Deall Famed producer Sergio George signad a pact with WEA Latina that calls for the creation of a joint-venture tebel called Sir Gaorga Records (Billboard, Sept. 27). Shown hera, from left, ara Georga Zamora, GM of Sir Georga Records; Georga, VP of Sir George Records; end Sergio Rozenblat, chairman of Sir George Records



"Obviously, the [Mexican] economy has strengthened somewhat, and artists are actively seeking to return to Mexico City," says Moran, "And now that there is a permanent and viable outdoor venue, we are going to have bigger shows on a more regular basis in Mexico City."

Moran points out that the new facility is an outdoor locale situated at a corner of the highway and features permanent stands and a stage that "can be moved closer to the seats to create a more intimate, 30,000-seat theater for an artist like David Bowie, Conversely, the stage can be pulled back from the stands for a full 52,000-seat setup for

U2 and the Rolling Stones Apart from greater flexibility in presenting artists, says Moran, Foro Sol provides a wider spectrum of ticket

For example, tickets to Bowie's show Oct. 23 vary from 100 pesos (\$13) to 500 pesos (\$65). By comparison, ticket prices for U2's pair of sold-out concerts Dec. 2-3 fall between 130 pesos (\$17) to 1.200 pesos (\$155). Moran estimates that tickets for the Stones' Feb. 14 performance will be similarly priced to those for the U2 shows. So far, the lone opening acts con-

firmed for the superstar shows are

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ASCAP's Newest Pied Piper. ASCAP's staged its fifth annual El Premio ASCAP Awards Sept. 8 at Club Tropigala in Miami Baach. During tha program, the society gave its prestigious Pied Piper Award to Columbia Sony recording artist Julio Iglesias. Shown savoring the moment, from left are Inlesine: John LoFarmento COO of ASCAP; and LoFrumento's wife Rarbara

Erasure and PolyGram Latino's upstart rap act Control Mechete. They will both open for Bowie

Among the world-famous icons whose stadium shows were promoted by OCESA in Mexico City before the nomy went south in early 1995 were Medonna, Peul McCertney, Pink (Continued on next page)

#### LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 21 APRAZAME (IM) Waterfant ASCAP Notes Musicas. ASCAP)
  ACEPTA HI ERROR (Edimonia, ASCAP)
  - CLAYADO EN UM BAR (Netapa Songs, ASCAP/EMI
- A CONTRATIEMPO (BOTTOMLESS) (Sony/ATV Tunes LLC ASCAP Mouster ASCAP Sees SESACS
- 10 EL OESTINO (EMG Songs ASCAP) 22 EL MONDO ACANDALADO (EN Ederanda Galle)
- EL RELOS (Peer International, SMI) EXAMORADO (Predemus) ES YEROMO (Harmons)
- RE TRATADO (PMC, ASCAP) ROMEY (Song/ATV Songs, EMI/Rye, EMI/Suster
- Combs. ASCAP/FMI Appl. ASCAP/Zomba. ASCAP/Jazz Aerchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Sobreson SMI) 14 ROY ME HE VUELTO A ENAMORAR (Lankanon,
- 7 LA QUIERO A MORIR (Veren, ASCAP)
  13 LAS LAGRIMAS DE MI ALMONADA (EMI Blackwood,
- LA VENIA BEROFFA (Crisma, SESAC)
- LO MEIOP OF MICHANO ASCAP/Carebean Waves, ASCAP) MIENTE (Fonemusic, SESAC)
- MI RISTORIA ENTRE TUS DEDOS (LA MI STORIA TRA LE OKTA) (Polygram/Will Music) MIS GOS PATRIAS (TN Ediciones, 1981
- MUJURES UBERADAS (Eromi, ASCAP) RO SE SI ES AMOR (Copyright Control) ROS ESTORRO LA ROPA (INFdicanes
- NO TE PIDO MAS (Committe) RUBE VIAIERE (Rightsongs, SMI) O SOT O FUI (Marsess, SESAC)
- POR DEBAJO DE LA MESA (Tidondos, ASCAP) QUE SE TE OLIVOO (Unimesico, ASCAP)
  QUE SOLO ESTOY SIN TI (May Latin, SESAC)
- ASCAP/Creative ASCAP/Merasanes ASCAP) 12 REVOLUCION (Unimusica, ASCAP/Ray Chabby SECUESTRO DE AMOR (Flaminas)
- SI TU SUPERAS (RIP) (M)
  TAL YEZ ES AMOR (TALYEZ SEJA AMOR) (Sony
- TE AMO (felesto Florido, ASCAP) TE SIGO AMANDO (8NG Songs, ASCAP)
- 25 THE SING MANAGED (SING SOURCE CONTROL ST. NO. NO. SOV. FL. RUMO AGUARI. (Advances ASCAR).

### ™Billboard Latin 50

MEDIA	MEDI	Sing On	ARTIST LABEL 8 NUMBER DISTRIBUTING LABEL	TITLE
			* * * No. 1 * *	*
1	1	8	LUIS MIGUEL • WTA LATMA 19798 7 weeks at No. 1	ROMANCES
2	2	7	GIPSY KINGS NONESUCHWITANTIC 79466/AG	COMPAS
_			* * * HOT SHOT DEBU	
3	NE		ALEJANORO FERNANDEZ COM LATIN IDARGECKY (III)	
4 5	3	15	CHARLIE ZAA SONOLUX 82136/50NY (SE INDIA RIMI 82157 (SB	SENTIMIENTOS SOBRE EL FUEGO
8	5	16	LOS TIGRES DEL NORTE • FONDVISA 80711	JEFE DE JEFES
(7)	NE		BUENA VISTA SOCIAL CILIB WORLD OF CUTTA ON SUCH THE PRINCIPAL OF	
÷	- 6	35	ENRIQUE IGLESIAS & FONOVISA 0001	VMR
9	7	50		PARTIENDOME EL ALMA
10	8	23	LOS TUCANES DE TIJUANA EMILATIN 56921 ESP	TUCANES OF ORO
11	9	13	THALIA EMILATIN 57977	AMOR A LA MEXICANA
12	10	45	JULID IGLESIAS ● COLUMBIA 67899/SDAY	TANGO
13	NE	w►	BOYZ II MEN MOTOWN SOORZAPOLYGRAM LATING	EVOLUCION
14	12	3	GRUPO EXTERMINADOR FONOVISA 9590	NARCO CORRIGOS 2
			* * * GREATEST GAINE	R * * *
15	21	12	VICENTE FERNANGEZ SONY DISCOS IRZASÁ/SONY	ESTATUA DE MARFIL
16)	16	6	LAURA FLORES UNIVERSAL 40004	ME QUEDE VACIA
17	11	22	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/8MG	INTOS OTRA VEZ
18)	NE	wÞ	LOS MISMOS (MILATIN 33220)	GRACIAS POR TODO
19	20	7	DLG SONY TROPICAL RESHOSONY	SWING ON
20	13	3	CARLOS VIVES ON LATIN 59452	TENGO FE
21	15	82	SHAKIRA ● SONY LATIN 81795/SONY @B	PIES GESCALZOS
22	NE	wÞ	8088Y PULIDO EMILATIN 57522	LLEGASTE A MI VIOA
23)	23	17	VICTOR MANUELLE SONY TROPICAL 82334/SONY	A PESAR DE TODO
24	14	35	FEY SONY LATIN 82059/90NY	TIERNA LA NOCHE
25	18	5	MAZZ EMI LATIN 25804	AL FRENTE DE TODOS
26	24	15	INTOCABLE EN LATIN 56694 (SE	IV
27	17	21	VARIOUS ARTISTS ARIOLA 46527/EMB	TE SIGO AMANDO
28	19	7	JENNIFER Y LOS JETZ EMILATIN 59367	JENNIFER
28	25	23	LOS TUCANES DE TIJUANA EMI LATIN 56922	TUCANES DE PLATA
30	22	40	ALEJANORO FERNANCEZ SONY DISCUS ROBROSONY MUZI	DENTRO DE MI CORAZON
31	26	15	GRUPO BRYNDIS DISA S7994/EMI LATIN	ASI ES EL AMOR
32	27	100	ENRIQUE IGLESIAS & FONOVISA DIGG [28]	ENRIQUE IGLESIAS
33	30	22	OLGA TANON WEA LATINA 18733 EE	LLEVAME CONTIGO
34)	34	6	TONO ROSARIO WEA LATINA 19530	SEGUIRE
35	29	19	ILEGALES ARIOLA 47763/BMG	REBOTANDO
36)	37	8	JOSE JOSE RCA 49443/BMG	SERIE PLATINO VOL. 2
37	31	31	LOS ANGELES AZULES DISA 53791/(MI LATIN	INOLVIDABLES
38)	NE	WÞ	JERRY RIVERA SONY TROPICAL BENESSIONY YA	NO SOY EL NINO AQUEL
39	35	30	BRONCO FONOVISA 6063 ERR	LA ULTIMA HUELLA
40	38	2	RAUL HERNANGEZ FONOVISA 9586	RAUL HERNANDEZ
	28	12	ALABINA ASTOR PLACE 4004	ALABINA
			GRUPD EXTERMINADOR FONOVISA 9591	EL CHILE PELAZ
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41 42	43	31	SELENA DAI LATIN 19207	EXITOS Y RECUERDOS
41 42 43 44	43 46 33	31	LA MAFIA SONY DISCOS 82367/SONY DE	EXITOS Y RECUERDOS EN TUS MANOS
41 42 43 44 45	43 46 33 44	31 17 32	LA MAFIA SONY DISCOS 82267/SONY (III) MICHAEL SALGADO JOEY 8560	EXITOS Y RECUERDOS EN TUS MANOS RECUERDO ESPECIAL
41 42 43 44 45 46	43 46 33 44 32	31 17 32 12	LA MAFÍA SONY DISCOS 8236750NY EB MICHAEL SALGADO JOEY 8560 FRANKIE NEGRON WEACAUSE 38730WEA LATIMA	EXITOS Y RECUERDOS EN TUS MANOS RECUERDO ESPECIAL CON AMOR SE GANA
41 42 43 44 45 46 47	43 46 33 44 32 42	31 17 32 12 6	LA MAFIA SONY DISCOS 82387 SONY DIS MICHAEL SALGADO JOEY 8590 FRANKIE NEGRON WEACHER SETSOWEA LATIMA MICHAEL SALGADO JOEY 8542	EXITOS Y RECUERDOS EN TUS MANOS RECUERDO ESPECIAL CON AMOR SE GANA MI PRIMER AMOR
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POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEATATINA ROMANCES	1 CHARLIE ZAA SONOLUMSONY SENTIMENTOS	1 LOS TIGRES DEL NORTE FONDISM JEFFE DE JEFFS
2 GIPSY KINGS NONESUCH/ ATLANTICAS COMPAS	2 INDIA HAM SOBRE EL FUEGO 3 RUENA VISTA SOCIAL CLUB HORE DI	2 GRUPO LIMITE POLISTAM LAS- NO PARTIENDOME EL ALMA
3 ALEJANDRO FERNANDEZ 10W UTWOWN ME ESTOY ENGNORANDO	4 DLG SOM TROPICALSON SWING ON	3 LOS TUCANES DE TIJUANA EMILATIN TUCANES DE ORO
4 ENRIQUE IGLESIAS FONO- VISA VIVIR	5 VICTOR MANUELLE SON TROP- CALSON A PESAR DE TODO	4 GRUPO EXTERMINADOR FONOVSA NARCO CORREDOS 2
S THALIA EMILATIN AMOR A LA MEXICANA	6 OLGA TANON WEA LATINA. LLEVAME CONTIGO	5 VICENTE FERNANDEZ SONY DIS COSSONY ESTATLIA DE MARFIL
6 JULIO IGLESIAS COLLIMBIASONY TANGO	7 TONO ROSARIO WEA LATINA. SEGURRE	6 JUAN GABRIEL/ROCIO DURCAL ARIOLASMA: JUNTOS OTRA VEZ
7 BOYZ II MEN MOTOWN-POLY- SHAM LATING EVOLUCION	NA NO SOY EL NINO AGUEL	7 LOS MISMOS EMILATIN GRACIAS POR TODO
ME QUEDE VACIA	9 FRANKE NEGRON WEACHISEMEN LITTM CON AMOR SE GAMA	B BOBSY FULIDO EM LATIN LLEGASTE A MI VIDA
9 CARLOS WES EN LATER	10 AFRO-CUBAN ALL STARS	9 MAZZ EMI LATIN

B BOBBY PULL.

B BOBBY PULL.

1 LEGAST A M VIDA

9 MAZZ LAB LATIN

24 FRIENT (C TODIN) VI

11 JENNIFER V LOS BETZ UN

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12 LOS TUCANES DE LANG.

12 LOS TUCANES DE LANG.

13 ALEJANDON FERNANCES

SON DECOSSION MUT DEP

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14 GUER KSI TS EL AMOR.

15 LOS ANGELES ATULES

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1 PEY SON LATINSON PES GESCALZOS

1 PEY SON LATINSON TERMA LA NOCHE

12 VARIOUS ARTISTS AROLA MAS TE SEGO MANADO

13 ENTROLE BLESAS FONDAMENTO ARRIQUE BLESAS TONDAMENTO ARRIQUE BLESAS

14 ILEGALES AROLATING RESOLANDO

RESOLANDO

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Flovd, and the Stones. While Moran notes that stadium shows will be on the rise, he says that OCESA will continue to produce concerts at the Palacio De Los Deportes, a 20,000-seat arena located across the highway from Foro Sol; the 10,000-seat Auditorio Nacional; and the 3,000-seat

Metropolitan. Another strong Mexican market, says Moran, is Monterrey, "where we have a number of [theater] shows with Pantera, Def Leppard, Laura Pausi-ni, Scorpions, and Soda Stéreo."

Indeed, the Scorpions are due to re-turn to Mexico with a performance Nov. 8 at the Auditorio Coca-Cola in Monterrey and a show Nov. 11 at the Palacio De Los Deportes. On Nov. 16, Bush headlines a concert sponsored by Mexico City radio station Orbita. Rounding out the rock bill are Plastilina Mosh and Naranja Mecánica. Lastly, star saxophonist Kenny G is slated to play Nov. 17-18 at Auditorio

BMI HONORS LATINO TALENT U.S. performance right society BMI held its fourth annual Latin Music Awards Sept. 7 at the Fontainebleau Hotel in Miami Beach.

"Golpes En El Corazón," the Los Tigres Del Norte hit penned by Victor Valencia, was named Latin song of the year. Pete Astudillo, Teodoro Bello Jaimes, and A.B. Quintanilla III were honored as songwriters of the year. Peermusic was awarded the Lstin

music publisher of the year trophy. A highlight of the ceremony, which was hosted by BMI president/CEO Frances W. Preston, was when Gloria and Emilio Estefan were given BMI's prestigious President's Award

for their outstanding contributions to Lutin music

Preston handed out citations of achievement to writers and publishers of the 51 Latin songs most performed

### Chile's Nicole Goes Interactive

RY PARIO MÁROLIEZ

SANTIAGO Chile\_With the release of her enhanced CD (ECD) "Species En Tránsito," pop songstress Nicole has become the first Chilean artist to make the leap into the interactive music world.

As the original, conventional version of the album-released in June by BMG Chile-moves closer to gold certification (15,000 units sold), the ECD is being marketed with a different CD cket. The average retail price for the

Among the interactive data featured on the ECD is the video for the hit single "Despiértame," a clip directed by Gustavo Fiorenza that recently was named MTV Latin America's best video by a female artist. Also contained on the ECD are a

making-of segment from the "Despiértame" clip; three videos of previous singles; a special of her performance at the 1996 Viña Del Mar Song Festival; and an interview with Nicole Further, the ECD sports a bonus track. "Tuve Que Herirme," performed

as an acoustic number with Nicole on piano. The song was composed by Sara Ugarte, vocalist/guitarist for Venus,

BMG Chile's premier female rock act. The ECD is not scheduled for release outside of Chile. However, the original "Sueños En Tránsito" is slated to be dropped in the next several weeks throughout much of Latin America. BMG U.S. Latin is set to issue the album Oct 28 in the IIS

Produced by Soda Stéreo's former front man Gustavo Cerati, "Sueños En Tránsito" reveals Nicole angling (Continued on page 47)



c CRISTIAN

MARCO ANTONIO SOLIS

ALEJANDRO FERNANDEZ

Billboard,



LA VENIA BENDITA

LO MEJOR DE

TITLE

- 1	(3)	3	3	5	ARIGINAMI	RPEREZ IR PERE
- 1	4	2	6	15	JDRDI + DESESPER	ADAMENTE ENAMORAD
-	5	1	2	19	JUAN GABRIEL	TE SIGO AMAND
	⑥	11		2	* * * GREATEST G	AINER * * *
1	ന	6	7	6	DLG SONY TROPSON/SONY	◆ LA QUIERO A MORI S GEORGE IT GARRIE
1	8	5	1	11	LUIS MIGUEL + I	OR OEBAJO DE LA MES
1	(1)	9	10	4	VICTOR MANUELLE	HE TRATAC
ı	10	8	8	24	JUAN GABRIEL/ROCIO DURCAL	EL DESTIN
1	(II)	12	-	2	INDIA + ME	CANSE DE SER LA OTR
ı	12	NE	wÞ	1	ENRIQUE IGLESIAS	REVOLUCIO PEREZ BOTUA DE GARDIA ALDRE
- 1	<b>13</b>	16	15	7	FEY LAS LAG	RIMAS DE MI ALMOHAD
- 1	14	14	12	10	FRANKIE NEGRON + HOY ME I	HE VUELTO A ENAMORA
-	(15)	15	14	7	CHICHI PERALTA + SON FAMILIA	<ul> <li>◆ AMDR NARCDTIC C PERALIA LI FELI</li> </ul>
	16	10	11	6	LOS TUCANES DE TIJUANA	ES VERDA G FELIX IM QUINTERO LARI
	17	17	-	2	MANA WIRLATON	<ul> <li>CLAVADO EN UN BA FHER &amp; ALEX J'OLVER</li> </ul>
- [	(18)	21	17	14	LOS TEMERARIOS FONOMISA	ACEPTA MI ERRO A ANGEL ALBA 15 A ALV
	19	7	4	11	ENRIQUE IGLESIAS	MIENT RPEREZ BOTUA (RPEREZ BOTU
-	20	NE	wÞ	1	VICENTE FERNANDEZ	NOS ESTORBO LA ROF
	1	23		2	MICHAEL STUART	J GONZALEZ IF DE VIO
	22	19	13	14	BANDA EL RECODO	QUE SOLO ESTOY SIN GUIZARRAGA MA SOLI
	23	18	22	3	GRUPO HEAVY	◆ ENAMORAD NGONZALZ U C CINTER
١,	24)	35	20	8	CHAYANNE SONY BAT NI SONY	TAL VEZ ES AMO REOSTER (A CESAR PS VALL
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П	1	NE	w►	1	MELINA LEON TRUTE	MUJURES LIBERADA NTALBAN (E REYES A MONTALBA
П	28	28	32	6	BACKSTREET BDYS   GUIT PLAYIN MARTING	G GAMES (WITH MY HEAR LUNON IM MARTIN H GRID LO
П	29	26	27	3	PRISCILA Y SUS BALAS DE PLATA	NO SE SI ES AMO TIMIZ IPORSSI
Ιį	Ø	NE	₩ ▶	1	ANA TORROJA	◆ A CONTRATIEMP IMARCITED BRAN
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П	3	NE	WÞ	-1	JOSE AUGUSTO MI HIST PERSUAM (ATBO) J.O.	ORIA ENTRE TUS DEDO
П	34)	RE-E	NTRY	12	BANDA EL LIMON	QUE SE TE DEVID M.CONTREAS OF SHAPE
П	35	29	-	3	LOS TIGRES DEL NORTE	MIS DOS PATRIA ININC (É VALINCI
	35)	RE-E	_	17	MARCO ANTONIO SOLIS	TNINC (E WALLNO D SOY D FU MASOUS IMASOU
П	<u> </u>	NE	_	1	JERRY RIVERA • YC	NO SOY EL NINO AQUE
П	33	NE	-	1	LOS TUCANES DE TIJUANA	HDNE     HDNE
П	(39)	RE-E	NTRY	16	EM ATM	◆ SECUESTRO DE AMD G FELIX IM QUINTERO LAR

(3)	ME-EXIMI	14	EM LATIN	G. FELIX IM. QUINTERO LAR
40	RE-ENTRY	15	ALEJANDRO FERNANDEZ	NUBE VIAUEF
	POP		TROPICAL/SALSA	REGIONAL MEXICAN
	26 S1ATIO	NS	23 STATIONS	69 STATIONS
2 ALL 503 3 LL 6 LL 4 LL 7 FE 6 JU 7 FE 8 M	BISTIAN ARROLL  MEJOR GE M  LEJANDRO FEI  NO SEGLOSSON  IS MIGUEL W  RELOJ  US MIGUEL W  RELOJ  SENDO FEI  SENDO FEI  MANA GABRIEL  SIGO AMAND  ENGO HANA  ANA WA LATINI  LAMADO EN INI  MANA COR INI	EA CATH LA ME DESESSI ACRADI BRIDGAS O O O N	TECHNICATION HE TRANADO  A SINDIA SIM ME CANSE DE SER LA OTRA  A FRANKIE NEGRON SA SERVICIO HERALTA + SON FAMILIA CAMAN ANDR TE AMO TE	1 MARCO ANTONIO SOLIS FORMATI LA VIENU IEROS LOS TUCAMES DE TIJUM SIN LAMO ES VERDAD  3 AL LIAMORO FERRANOLI LOS PERMANOLI LOS P

CLAWADO EN UN BAR
9 DLG SONT TROPICALISONY
LA QUIERO A MORIN
10 JUAN GARRELINGCIO DURCAL ARTOLASME EL DESTINI
11 CHAYANNE SONT LUTRICONY
TAL VEZ ES AMOR
12 WICTOR MANUELLE SONT
TROPICALISONY MET SONT
TROPICALISONY MET SONT

13 MELINA LEON

15 EDNITA NAZARIO EM NO TÉ PIDO MAS

9 JORDI TONOVISA DESESPI ADAMENTE ENAMORADO ID VICENTE FERNANDEZ SON DISCUSSON NOS ESTORBI 11 JUAN GABRIEL/ROCIO DI CAL MISCARING EL DISTING 12 PRISCILA Y SUS BALAS DE PLATA TOMONISA NO SE 13 LOS TIGRES DEL NORTE

◆ NUBE VIAJERA



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A73HS



bu Lisa Collins

S IT ANY WONDER? That God's Property Frum Kirk Franklin's Nu Nation topped the list of nominees for the 13th annual Stellar Gospel Music Awards comes as little surprise. The Dallas/Fort Worth, Texas. choir, founded by Linda Searight, led with 11 nominations, including artist of the year, song of the year (with "Storm," which was penned by Franklin), album f the year, and new artist. The veteran Williams Brothers and Warner Alliance debut artist Donnie McClurkin trailed with seven nominations each.

The nominations bear witness to the impact made by artists new to the industry. Three of the four nominated in the new-artist category-God's Property, Men Of Standard, and Virtue-were multiple nominees, Men Of Standard tied with Shirley Caesar with their five nominations, while Virtue scored three nominations with its top 10 Verity debut.

Other key nominees include Hezekiah Walker (with four nominations), Carlton Pearson (three), and the Kurt Carr Singers (three), The Stellar Awards will be handed out Dec. 18 at Nashville's Grand Ole Opry 25. The action, however, sparked rumors of financial

But, reports president Bryant Scott, "we're not going anywhere. God is good, It's just that we're focus-ing on specialty projects. We had 'We Sing . . . Gospel's Greatest Hymns,' which was very successful for us, and we've launched a new children's line, which we are hoping to be very successful. It's actually a new label called Children's Church. The first series of products on that label is 'Gospel Kids Present . . , , a collection of [sing along] music for kids that is more concept-driven than artist-focused. We found that no one was servicing that area for black kids, so we're trying to fill that void."

Sentt is also excited about a new Christmas project. set for release Oct. 14, which features the Indiana State Mass Choir, Kirk Franklin with the Trinity Temple Mass Choir, Harold Rayford, and the Inner City Mass Choir, while adding that the recent roster cuts will lead to more concentrated campaigns for remaining acts, which include Deitrick Haddon, Rayford, Mark Hubbard & the United Voices Of Christ, Phebe Hines, Bishup Larry Trotter, Derrick Brinklcy, and the Inner City Mass Choir.

BRIEFLY: Prime selections from Professor Craig A. Haves & the United Voices' last two alhums-"Bright Glory" and "Live In Montreal" --- were included on a concert video titled "Live In Concert" that was released in September on Pulse Records ... Wilmington Chester Mass Choir CEO Chris Squire says that he's waiting until after the Dec. 18 Stellar Awards ceremony to entertain recording offers for the choir, which became a free agent in May with the shipping of its current album, "Fear Not." The choir is nominated for a this year.

### N SOLID GROUND: In adjusting to its distribution Stellar in the category of traditional choir of the year. arrangement with CGI and the changes in the mar-In the meantime, Squire's production team, Musician ketplace, Indianapolis-based Tyseot Records has over of Praise, recently completed the latest recording by the last six months streamlined its operations-pri-Lecresia Campbell, which is due on PepperCo later marily with its artist roster which is down to 12 from william becton are back with the follow up to the smash Be Encouraged featuring the hit singles Workin Out and

IN STORES OCTOBER 14!

OCTOBER 11, 1997

### Top Gospel Albums 1111111

ARTIST \* \* No.1 \* \* GOO'S PROPERTY FROM KIRK FRANKLIN'S NU NATION & BRITE 9509-\$ ANTE 2 2 4 SOUNOTRACK A ARISTA 18951 THE PREACHER'S WIFE 3 3 75 KIRK FRANKLIN AND THE FAMILY & GOSPO CENTRIC 72127 4 20 HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR 5 11 THE CANTON SPIRITUALS
LIVING THE DREAM: LIVE IN WASHINGTON D.C. (6) 8 70 FRED HAMMOND & RAGICAL FOR CHRIST THE SPIRIT OF DAVID 6 15 OLETA ADAMS HARMONY 1601 COME WALK WITH ME 7 48 DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURKIN

(II) 11 30 VARIOUS ARTISTS TODAY'S GOSPEL MUSIC COLLECTION 12 10 33 T.O. JAKES T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED! 18 33 CARLTON PEARSON LIVE AT AZUSA 2 PRECIOUS MEMORIES

9 20 MIRTHE VERTY 43000

10) 12 22 SHIRLEY CAESAR WORD GROODERIC ME

(14) 20 14 VICKIE WINANS CBI 161279 LIVE IN DETROIT 15 | 13 7 | BEN TANKARO & TRIBE OF BENJAMIN GIT YO PRAYZE ON 19 28 KURT CARR SINGERS GOSPO CENTRIC 7213m 14 74 RICHARO SMALLWOOD WITH VISION ADDRATION: LIVE IN ATLANTA 18 17 48 ANOINTED WORD 67804/EPIC DB

19) 23 48 BEBE & CECE WINANS SPRENOW STORISEME GREATEST HITS 21 64 YOLANDA ADAMS VERITY 43027 YOLANGA LIVE IN WASHINGTON THE WILLIAMS SISTERS
LIVE ON THE EAST COAST—LET EVERY EAR HEAR 22 16 52 24 12 OOTTIE PEOPLES ATLANTA INT. 10233

25 5 GOSPEL'S GREATEST HITS VOLUME III (25) 26 20 MARVIN SAPP WORD EROSPICE GRACE AND MERCY 26 22 18 ANDRAE CROUCH QWEST 45924/WARHER BROS. 27 5 REV. JAMES MOORE IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — UVE IN PITTSBURGH 19 THE WILLIAMS BROTHERS BLACKBERRY 161 BMALACO

29 38 WANDA NERO BUTLER SOUND OF GOSPEL 223 ALL TO THE GLORY OF GOD 30 12 11 DOC MCKENZIE & THE GOSPEL HI-LITES 31 30 5 THE GMWA WOMEN OF WORSHIP ALDIO NO. MAGGINA SING YESTAMANDA 32 33 70 MISSISSIPPI MASS CHOIR I'LL SEE YOU IN THE RAPTURE

33 34 20 BAM CRAWFORO'S PURPOSE THE KING IS COMING ANY DAY (34) RE-ENTRY CANDI STATON COI 161276 35 31 7 THE GMWA GOSPEL ANNOUNCERS GUILO RADIO ANGELS

36 36 11 CHRISTOPHER BRINSON MAJACO 4487 WHAT IF GOO IS UNHAPPY? (37) RE-ENTRY CARLTON PEARSON WARNER ALLIANCE 46005 GREATEST HITS

38 39 43 THE GEORGIA MASS CHOIR SAVOY 7123 (39) NEW DERRICK MILAN AND PETER'S ROCK MASS CHOIR

RE-ENTRY MAMIE FOOTE KETTER FEATURING NATURAL BLENO FOLLOW THE LAW

"Trouble In The Streets" Traditional gospel answers to todays pressing problems, are the driving forces behind the newest release from The Pilgrim Jubilees on





# The New Life Community Choir

GOLD presents their new smash LP Strength.



Album includes :

"Lord Help Me To Hold Out," "Come In," "Clap Your Hands" and "Thank You Lord (He Did It All)"

In Stores October 28







### OCTOBER 11, 1997

### Ton Contemporary Christian

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PHS WEEK	AST WILK	WIS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.  ARTIST LABOL & NUMBER COSTROLUTING LABOL.				
-	-	-	** No.1 **				
1	1	3	LEANN RIMES CURB 77:885/WCD 3 Melec of No. 1 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS				
2	2	2	JARS DF CLAY ESSENTIAL 70017/FROVIDENT MUCH AFRAID				
3	3	3	AMY GRANT MYRRH 7008/WORD BEHIND THE EYES				
<b>(</b>	4	66	BDB CARLISLE A' DIADEM 1159/PROVIDENT ME SHADES OF GRACE				
(3)	6	5	DC TALK FOREFRONT SIBACHORDANY LIVE IN CONCERT — WELCOME TO THE FREAK SHOW				
6	5	5	THIRD DAY REUNION LODGEPROVIDENT CONSPIRACY NO. 5				
(T)	RE-E	HTRY	RICH MULLINS REUNION DI 16/PROVIDENT SONGS				
8	7	71	JACI VELASQUEZ MYRRH 6995/WORD MM HEAVENLY PLACE				
(3)	NE	w>	GEOFF MOORE & THE DISTANCE FOREFRONT \$1750HORDANT III THREADS				
10	8	55	POINT OF GRACE ● WORD 9694 LIFE LDVE & DTHER MYSTERIES				
11	9	17	THE SUPERTONES BEC 7401/CHORDANT IN SUPERTONES STRIKE BACK				
12	10	3	THE GAITHER VOCAL BAND SPRING HILL S407/CHORDANT LOVIN' GDD & LOVIN' EACH OTHER				
13	12	48	VARIOUS ARTISTS A SMARON SELECTION OF THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS				
14	11	97	DC TALK ▲ FOREFRONT 514G/CHORDANT JESUS FREAK				
15	13	13	CLAY CROSSE RELINION 10005/PROVIDENT IN STAINED GLASS				
(16)	36	2	VARIOUS ARTISTS INTEGRITY 1218WORD HILLSONGS: ALL THINGS ARE POSSIBLE				
(II)	20	41	VARIOUS ARTISTS INCRANNAUNTICARTY 8952/WORD SHOUT TO THE LORD				
18	15	56	STEVEN CURTIS CHAPMAN . SPARROW ISSACHORDANI SIGNS OF LIFE				
19	16	26	CARMAN SPARROW ISSISCHOPBANT I SURRENDER ALL-30 CLASSIC HYMNS				
20	17	9	PHILLIPS, CRAIG AND DEAN SWISSINGSWIND ESSONS WHERE STRENGTH BEGINS				
21	14	15	CHRIS RICE ROCKETOWN 1528/WORD DEEP ENOUGH TO DREAM				
22	18	22	KATHY TROCCOLI REUNION 10003/PROVIDENT III LOVE AND MERCY				
23	19	74	KIRK FRANKLIN AND THE FAMILY & GOSPO CENTRIC 2123/D-KIRGANT WHATCHA LOOKIN' 4				
24)	21	31	PETRA WORD 9929 PETRA PRAISE 2 WE NEED JESUS				
25	22	27	CAEDMON'S CALL WARREN ALLIANCE 46465/WCD CAEDMON'S CALL				
(26)	27	44	VARIOUS ARTISTS HOSANNA, WITEGRITY 10492 WORD REVIVAL AT BROWNSVILLE				
27	23	52	CRYSTAL LEWIS MYRRH 5039/WORD BEAUTY FOR ASHES				
28	24	15	OLETA ADAMS HARMONY 7701/CHORDANT COME WALK WITH ME				
29	28	66	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT III GOD				
30)	NE	₩Þ	ANGIE & DEBBIE WINANS ATF 97EQ/DIAMANTE BOLD				
31)	31	84	NEWSBDYS ● STAR SCHOLSPARROW COTSCHORDANT TAKE ME TO YOUR LEADER				
32	25	43	DONNIE MCCLURKIN WWW. ALLIANCE 462937WCD DONNIE MCCLURKIN				
33	NE	WÞ	WHITEHEART CURB 77925/WCD REDEMPTION				
34	32	41	MXPX TOOTH & HAIL 10501/DIAMANTE IIII LIFE IN GENERAL				
35	29	20	VIRTUE VERITY 50032/PROVIDENT VIRTUE (THE GREATEST PART OF ME)				
36	33	84	AUDIO ADRENALINE FOREFRONT 5144CHORDANT BLOOM				
37	26	7	VARIOUS ARTISTS PSALM 150 8013/DIAMANTE BUTTERFLY KISSES				
38)	NE	wÞ	ALVIN SLAUGHTER HOSANIALINTEGRITY 11182/WORD YES! VARIDUS ARTISTS				
39	RE-E		EPIC 4715/WORD GOSPEL SUPER HITS AMAZING GRACE				
40	35	77	ANDY GRIFFITH   SPARROW 1440CHORDANT   I LOVE TO TELL THE STORY 25 TIMELESS HYMNS				

Records with the greatest sales gains this week. 

Recording Industry Asin. Of America (RMA) conflication for sales of 1 million units with each additional million industries a great of 500,000 units. A RMA conflication for sales of 1 million units with each additional million industries by a generate following the syntactic flowed sets, and/or allowed sharts with a salesting time that consists have hours the RMA milliplies sphanness by the number of diocs and/or tages. All albums available on casestin and CD. "Asias in indicates viril a maintain the gift explanation paid or property industries title. Or 1971, (Bloostoff PC Communication).

#### BOBBY BROWN (Continued from page 29)

Brown, who has been managing his own career since 1992, says that he had been steadily recording tracks for another solo album since "Bobby" and had actually completed his album when the New Edition reunion project came up. Though he appeared on the album and in videos, he dropped off at the end of the national tour expressing diseatisfaction with the group dynamic.

"I just felt disrespected by some of the members. We held a meeting one time, and the way they approached me I didn't find it right," he says careful-

ly. "I'd just rather not be part of a ny Gill, who will be featured on the forthcoming LSG project with Keith Sweat and Gerald Levert, says, "That's absolutely from his point of view, and everybody's entitled to their

group anymore Former New Edition member Johnpoint of view. In fact, I won't even comment on that." But, he adds, "there's a possibility that somewhere down the line there may be another New Edition project, but I don't foresee it happening any time soon.

### Artists & Music





bu Deborah Evans Price

N MEMORY: It's never easy to lose a friend, especially on who could always be counted on to make those around him think and smile. That was Rich Mullins. The Christian c community lost one of its best-loved members when he died in a car accident Sept. 19 in Illinois (Billboard, Oct. 4).

That same weekend, those in Southern gospel circles were That same weekend, troop in Southern 1 goog mourning the death of Shirley Nelon, wife of Rex Nelon and mother of Kelly Nelon Thompson of the Nelons. Nelon was the matriarch of one of Southern gospel's best-loved clans, a woman well known for her ready smile and warm personality. Like many people, Billboard's Wade Jessen and I had recently spoken with her at the National Quartet Convention. We were extremely saddened to bear she had passed away. Our condolences go out to her family.

She was real instrumental to their family ministry Ed Harper of Harper & Associates says of Nelon, "She kept the home fires burning. I know that not only the family but the entire industry will miss her very much

Shortly after receiving the news about Nelon, I heard about Mullins. I knew Mullins mostly through his work, which moved me and countless others. "I used to get his albums, and I would open them up and read the lyrics," says Steven Curtis Chapman. "I wouldn't even have to listen to it. I remember making the comment to my wife that just opening it up and reading the lyrics, I got 10 times my money's worth. The way he could create a picture and communicate so much truth in a creative way just made him one of the greatest songwriters.

Mullins was known not only for his creativity, but also for

his contribution to such causes as Compassion International and for his work on behalf of American Indians. Mullins was a man who made a difference, not only with his art but with the way be lived his life.

I will always remember Rich as being a great humani tarian, someone who was generous in the important things," says Margaret Becker. "He loved giving himself. He was never really one who was impressed with the whole bit of being successful in the music business. He always looked at that as being secondary and dismissible . . . I loved that he never accepted anyone's answers. He sought his own vers and sought them under the umbrella of Christ. And

he always came up, I believe, with very interesting concluons which were challenging."
"He was the real deal," says former Reunion Records esident Terry Hemmings. "I'm really not sure I could have continued to be in Christian music at times if I didn't have Rich to go back to and be reminded that there's a real relationship available that means something beyond what we kind of paste up there on the wall . . . He really wrestled with issues and God, but he understood what

Christlikeness was more than anybody I ever met. At a memorial service to honor Mullins, Amy Grant per-formed "Somewhere Down The Road" from her new 'Behind The Eyes" album. It's a song that asks the question everyone has been asking-"Why, why, why?" I think a fax I received from Steve Taylor might best help

people deal with that query: "Anyone who knew Rich Mullins new he had a patron saint, Saint Francis of Assisi, When I awoke this morning to the news that a powerful earthquake in Assisi today [Sept. 26] had destroyed parts of the cathedral where St. Francis is buried, killing four people inside, the irony seemed acute in light of Rich's death. From Italy to Illinois, some acts of God can't help but strike those of us still on earth as peculiarly counterproductive.
"But Rich Mullins yielded long ago to the truth that God

is too immense to figure out. More than anyone I ever knew, be reveled in God's mystery, as well as His majesty. And how he must be reveling in it now. You taught us well, Rich, Our God is an awesome God, indeed."



bu Heidi Waleson ARTISTS IN CONCERT: "Litany," Arvo Part's mystical

work for chair and orchestra, which had considerable success in its 1996 ECM New Series recording, can be heard in concert this month. The Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra, conducted by Tonu Kaljuste, who performed the work on the recording, are making a 12-city tour of the U.S., beginning Oct. 3 in Tucson, Ariz. The tour also includes two concerts in Ann Arbor, Mich., and performances in

New York, Chicago, and Washington, D.C. Music by the younger Estonian

composer Erkki-Sven Tüür will also be on the program. ECM's releases this month represent both familiar and new directions for the label. György Kurtág and his wife, Marta, perform pieces from Kurtág's "Játékok" (Games) interspersed with his four-hand piano transcriptions of Bach. a program they played in concert during the composer's 70th birthday year in 1996. "Játékok," Kurtág says, was suggest-ed by "the child who forgets himself while he plays, the child for whom the instrument is still a toy." That's the familiar for ECM, anyway. In the new realm, the label has put out its first-ever recording to be entirely devoted to Romantie music: Kim Kashkashlan and Robert Levin offer a probing secount of Brahms' two sonatas for viola and piano, Op. 120. Also live in the U.S. is guitarist Slava Grigoryan, who makes his first appearance here Thursday (9) at the Weill Recital Hall in New York and continues to Fort Worth, Texas; Montreal; San Francisco; and La Jolla, Calif. The 20year-old performer, who was born in Khazakstan and raised

in Melbourne, Australia, was a finalist in the 1991 Tokyo

International Guitar Competition. At 16, be signed with Sony Classical and recorded the well-received "Spirit Of Spain." His second CD, "Dance Of The Angel," due Tuesday (7), includes Astor Plazzolla's "Histoire Du Tango" ong with other Piazzolla works and a commission fr British composer William Lovelady; it is No. 1 on Australia's classical coart and appears on the country's pop chart as well. Grigoryan's next CD is to feature transcriptions of Russian piano music.

NEW COMPETITION: Albany, N.Y. based label Dorian is collaborating with Early Music America, the national ser-vice organization for early music, to offer an early-music performer or ensemble the opportunity to make a CD, recorded in the Troy Savings Bank Music Hall, that will be produced and marketed commercially by Dorian. Entrants must be full members of Early Music America, residents of the continental U.S. or Canada, be free of contractual obligations to any record company, and must not have made com-mercial recordings in which they were the featured ensemble or performed as soloist. A letter of interest or intent describing the proposed pro-

ject must be received by Oct. 31, 1997. An unedited sudition recording on DAT or CD-R must be received by Jan. 18, 1998. An anonymous panel of early music senior teachers and performers will select the finalists, based on performance quality. The Dorian Group will then choose the winner(s), based on performance, program concept, sales tential, and compatibility with the current Dorian catalog. Materials should be sent to Dorian/EMA Recording Competition, 114214 Bellflower Road, Cleveland, Ohio 44106. The phone number is 216-229-1685.

NEWS: Philips is now releasing its audiophile "Mercury Living Presence" CD reissues at mid-price. New for Octo-ber are Rafael Kubelfk leading the Chicago Symphony in Mozart's "Prague" symptony and Dvořák's "New World": a two-CD set of Antal Dorati and the London Symphony Orchestra performing Tchaikovaky's first three symphonies; Dorati and the Minneapolis Symphony in showpiece repertoire by Albéniz, Falla, Mussorgsky, and Smetana; and Paul Paray and the Detroit Symphony Orchestra in French works.

### The Rippingtons Dislodge **Kenny G From Chart Peak**

RIPPING IT UP: That crash you heard at the retail stores a week ago was the sound of perennial sales champ Kenny G getting pushed off a cliff. The soprano saxophonist's
"The Moment" had been sitting at
the pinnacle of Billboard's Top Contemporary Jazz Albums chart for

three weeks short of a year, and the fortile torrain of that summit had pretty much become his natural stomping ground

But along comes a pack of mountain climbers known as the Rippingtons. They have a new disc called "Black Dia-

mond," a new imprint called by Jim Macnie Peak, and reason to celebrate their 10th anniver-

sary together. With some enviable eemph, they took over the No. 1 position the set's first week out, in the Oct. 4 issue. Peak, indeed.
"Black Diamond" is a suite of

sorts: themes crank up, wind down. and veer away, reappearing down the hill a bit later. Leader/guitarist Rusa Freeman says he wanted the music to reflect the thrills of his beloved pastime, skiing. The disc's title track references the symbol for the toughest trails on any given mountain. But Freeman and associates give the music nothing but glide. Radio has not been blind to auch skills.

"I think it's great that 'Black Diamond' has skyrocketed to the top this quickly," says Michael Fischer, PD of smooth jazz station KOAI Dal-las. "It shows that their music is still vital. It also shows that the format is as healthy as ever, that its legs are longer than a lot of people thought in the beginning. That's the cool part. Of course, the Rips are celebrating their 10th anniversary, as are most of the major-market smooth jazz stations. So their longevity and audience stability have increased over the years, right along

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with the success of the format." Fischer chuckles when told about Freeman's band dislodging the seemingly intractable Mr. G. "Kenny's been No. 1 since 1948, has-n't he? I thought you guys at Billboard set the type permanently for that top line of his, and everything just kind of moved under it."

Peak is a new member of the Windham Hill family, having struck a deal in July Together they began their campaign by

sending radio an "unplugged" version "Black Dia-

Billboard.

mond" prior to the album's release Sept. 16. "That was a

unique move, and it worked well," says Fischer. The band is currently on tour. On Thursday (9), they're at the House of Blues in New Orleans; on the 12th it's the New Daisy Theatre in Memphis. On Nov. 7 they hit New York for a show at the Beacon Theatre.

SINGING: The deluge of tribute albums that has swamped the jazz marketplace has mysteriously sidestepped the realm of vocal duets. But worthy archetypes seldom crumble completely, so it was just a matter of time before someone got to the material generated by the joyous collaboration of Ella Fitzgerald and Louis Armstrong. Verve recently released "The Com-plete Ella & Louis" on Verve, a three-disc bounty that came dressed in the kind of gorgeous package the music deserves.

Its arrival sets the stage for the pending homage to the king and queen by Carol Sloane and Clark Terry. Their forthcoming Concord disc, "The Songs Ella & Louis Sang," includes "I Won't Dance," "Don't Be That Way," and "Gee, Baby, Ain't I Good To You," tunes

(Continued on page 47)

MASTERPIECE LP, CO, & CASS VP 1502-2

### TOP REGGAE ALBUMS

Compiled from a national sample of retail store and rack sales SourceScan

1005	757	CHANG	TITLE LABEL & MUMBER DISTRIBUTING LABEL	ARTIST
Œ	NEW>		* * NO. 1 OREAMS OF FREEDOM SUANO 24419 1 week at No. 1	* * BOB MARLEY
2	1	5	MIDNIGHT LOVER	SHAGGY
3	2	19	REGGAE GOLD 1997	VARIOUS ARTISTS
4	3	11	FALLEN IS BABYLON ZIGGY M	ARLEY & THE MELODY MAKERS
<b>3</b>	NE	wÞ	HONORARY CITIZEN LEGACY 65064/COLUMBIA	PETER TOSH
<b>6</b>	6	6	RAGE, AND FUR'Y BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
7	4	9	REGGATTA MONDATTA ARK 21 61868	VARIOUS ARTISTS
8	5	13	GUNS IN THE GHETTO	UB40
9	7	98	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
10	9	93	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
11	8	16	YARDCORE DELICIBLE WAYL SOLBS PED ANT IN	BORN JAMERICANS
12	10	15	PASSION VP 1493*	LAOY SAW
13	12	2	SKA ISLANO ISLAND 524392	VARIOUS ARTISTS
14	14	25	THE BEST OF ZIGGY MARLEY (1988-1993) 2	IGGY MARLEY & THE MELODY MAKERS
15	11	7	APPOINTMENT WITH HIS MAJESTY HEARTSEAT 211*	BURNING SPEAR

### TOP WORLD MUSIC ALBUMS.

1	,	6	* * NO. 1 * *  COMPAS NONESUCHWITANTIC 79466/49 6 weeks at No 1  GIPSY KINGS
2	2	2	BUENA VISTA SOCIAL CLUB WORLD CREDITINONESUCH 79478WG [8]  BUENA VISTA SOCIAL CLUB
3	4	15	RIVERDANCE BILL WHELAN CELTIC HEARTBEAT 53076/UNIVERSAL
4	3	30	MICHAEL FLATLEY'S LORG OF THE DANCE RONAN HAROIMAN
5	5	68	RIVERGANCE   CELTIC HEARTBEAT R2816/AG   BILL WHELAN
1	NE	w>	ROMANZA PHILI'S 539207/POLYGRAM III
7	6	16	CELTIC PRIDE COLUMN MACOIREACHTAIGH & THE IRISH CEILI BANG
8	7	13	IN THE NAME OF LOVE HAPA COCONUT GROVE \$197
(3)	14	2	WOMEN OF THE WORLD CELTIC II VARIOUS ARTISTS PUTUMAYO 134
10	8	32	N OIS LIFE ISRAEL KAMAKAWIWO'OLE BIG BOY 5003
11	10	2	MAGIC OF IRELAND FEAT, LORD OF THE DANCE IRISH CEIU BANG & SINGERS MADACY 8078
12	11	21	CHANT OF INDIA RAVI SHANKAR
13)	RE-E	MIRY	SEVEN ZAP MAMA
14	9	15	ANOKHASOUNDZ OF THE ASIAN UNDERGROUND TALVIN SINGH QUANGO 524341/5LAND
15	13	15	COLORS OF THE WORLD VARIOUS ARTISTS ALEGRO:

### TOP RILIES ALBUMS

			* * No.	1 ★ ★ JONNY LANG
1	2	35	ALM 540640 20 weeks at No. 1	JONNY LANG
2	1	9	LIVE AT CARNEGIE HALL STEVIE RAY V	AUGHAN AND DOUBLE TROUBLE
3	3	100	GREATEST HITS ▲ STEVIE RAY VA	UGHAN AND COUBLE TROUBLE
4	4	2	TAILSPIN HEADWHACK SILVERTONE 41611/AVE	CHRIS DUARTE GROUP
5	8	25	COME ON HOME VPGIN 42984	BOZ SCAGGS
6	5	15	SENOR BLUES PRIVATE MUSIC 82151	TAJ MAHAL
7	7	21	ROAO TO ZEN EUREKA 77061/DISCOVERY ESS	COREY STEVENS
8	6	46	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS (ER	PEGGY SCOTT-ADAMS
9	9	21	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BANG
10	10	67	JUST LIKE YOU OKEN 67336EPFC ED	KEB, WO
11	12	19	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
12	13	30	DON'T LOOK BACK POINTBLANK 42771/MPGIN	JOHN LEE HOOKER
13	11	70	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
14)	RE-8	ATRI	HER BEST CHESS 9367/MCA	ETTA JAMES
<b>15</b> )	14	22	LOVE'S BEEN ROUGH ON ME	ETTA JAMES

"If Mick Jagger can sound even half as vital when he has 60 as John Lee Hooker does today, we can expect the Stones to keep rolling well into the next century... the album finds Hooker sounding just as strong as he did 30 years ago.



# JOHN LEE

featuring Van Morrison

Los Lobos & Charles Brown

Santa Bress CA Bakersfield CA

ocintblank acces

"I've wanted to do this rhythm and blues album for a long time. It's a tribute to some of my heroes, some of the great R&B singers, songwriters and musicians.

Dance · Concert



The new album featuring 14 tracks paying tribute to some of the best of soul and rhythm & blues

### Songwriters & Publishers

ARTISTS & MUSIC

### **Levy Makes Strides At Chrysalis**

### Publishing President Cites Progress In 1st Year

■ BY IRV LICHTMAN

NEW YORK—A year of "renovation and innovation" is the way Leeds Levy best describes his year-plus reign as president of the Chrysalis Music Group, which consists of four music

Group, which consists of four music publishing units.

Under the category of innovation, certainly, is the fruition of a "top secret



y ran his operation and, before
that, spent 11
years in the top
ranks of MCA Music Publishing,
including president.
That effort is a promotional 25-song,
two-disc CD-ROM of Paul Anka's cat-

That effort is a promotional 25-song, two-disc CD-ROM of Paul Anka's catalog of songwriting hits that are mostly wholly owned by Chrysalis and performed by Anka as well as a number of name artists. "It marks the first time in the history of music publishing that CD-ROM technology has been utilized to market and promote a songwriter's catalog," says Levy. "An added feature of this user-friendly ROM is a button that takes you directly to our Web site, revealing more information about Anka's songs and the Chrysalis catalog in general."

On the broader issue of Chrysalis' publishing units' showing under Levy, be says that chairman Chris Wright and CEO Steve Lewis have provided 'my team, which I call Team Chrysalis, with the necessary support and enthusiasm to position Chrysalis for

rapid growth."
Levy cites as an example of such backing the creation of a fully operational stand-alone office for Chrysalis in Nashville as envisioned by Levy and Mark Friedman, VP of creative affairs.
Levy says, "Oct. 1 is its first anniver-

Levy says, "Oct. 18 its inst anniversary, and under Shawn Hefin-Middleworth's direction, with the help of Stephanie Green and Trisha Brantley, Chrysalis Nashville has achieved its No. 1 record with Kevin Sharp's 'She's Sure Taking It Well,' co-written by Chrysalis' Tim Buppert.'

Citing numbers, Levy notes a "dramatic increase in a quarter-to-quarter comparison of 'cuts and holds' activity: 155 cuts vs. 60 bolds, a 425% increase, and, most importantly, 51 cuts vs. 9 cuts, a 566% increase. This does not include the activity on the platinum Kevin Sharp and John Michael Montgomery albums—the first platinum albums Chrysalis has ever achieved in country."

Turning to an area close to Levy's base in Los Argeles, he says a "tompletely reconstitute the filler media of Stew Collins and Kathryn Morrow has resulted in an 'imprecedented' six's increase in sync licenses. "This activity included uses in such films as activity included uses in such films as civity included uses in such films as for the contact," Excess Baggage, "Speed 2," 'Romee's Juliet, "Soul Food, 'Banda & Robin,' and 'George Of The Jungie."

In pop, Levy reports cuts and singles by Sarra McLachlan, Spice Girls, Meredith Brooks, Amanda Marshall, Janet Jackson, and Celine Dion. The publisher's pop writing roster includes Reed Verteiney, Christopher Ward, Amy Powers, and Taylor Rhodes. "Cutting-edge" rock signings of recent vintage include Dance Hall Crashers (MCA) and Shift (Columbia), while the Continued on next panel)

THE HOT 100

Semis Taupin • Songs Of Polygram Int's BMI, William A. Bong PRS, Warner-Tamerlans/BMI, Wretched/ASCAP, WB/ASCAP

HOT RAB SINGLES

YOU MAKE ME WANNA... - Jernains Dupri, Manuel Seal, Univer - EMI April/ASCAP, So So
DOWN THE SEASON OF T

UP JUMPS DA BOOGHE • T. Mosky, M. Berchiff, Masy Ellioti • Virginia Beach: ASCAI Magicox (ASCAP, Mass Comhaion: ASCAP HOT LATIN TRACKS

A MININE MININE • March Antonio Solia • Crisma/SERAC

### Backer Finds A Home For His Label Experience At EMI Music

S MOOTH SEGUE: Though he moves onto the music publishing scene after 17 years of label associations, Steve Backer, recently named executive VP of West Coast operations at EMI Music Publishing, says label experience of the kind be possesses is just what the doctor ordered.

dered.

By this Backer means that publishers today provide services that are closely aligned to label activities—notably assistance in marketing music—with which he has long been familiar.

"A label background is key to why I'm here," says Backer, most recently marketing chief at the Enclave and, before that, GM of Glant Reords, with responsibilities centered on promotion, video, and marketing. "EMI Music Publishing in the last

"EMI Music Publishing in the last few years has been incredibly proactive in not just signing talent, but in working closely with talent

with talent every step of the way when it comes to record releases, work-

releases, working closely with artist managers, helping in radio and MTV exposure,

and securing touring dates," he adds.
Backer, who replaced Roblin
Godfrey-Kass, who left the position
earlier this year, has spent but a
week in the West Cosst office,
largely because of a travel achedule
that also took him to Nasbville in
late September for Country Music

Neek.

Det from the company's West

But from the company's West

But from the company's West

as a stallist office," be ago, "fa greeence should be as strong as anywhere else, given all the artists and
lawyers out there. I'm looking for

strong visibility, at felh of we're

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many of th

to the deal."

Among those Los Angeles executives reporting to Backer, who in turn
reports to New York-based chairman
Marty Bandler, are senior director

of creative Hugo Burnham, VP of creative Stacy Leib, director of writer and catalog development Carla Ondrasic, and creative director Sharona Sabbag.

ARC/TED JARRETT DEAL: Are Music Group, itself a mighty repository of R&B copyrights, bas acquired the catalogs of Nashville R&B writer/producer Ted Jarrett, who has penned such seminal R&B hits as "You Can Make It If You Try" and "I'ts Love Bab (24 Hours A Dav)."

The catalogs involved are Ted Jarrett Music (BMI) and Poncello Music (ASCAP), with a total of about 1,000 songs. New York-based Are, which would not disclose the purchase price, also reports that Ace Records (U.K. is in the process of rereleasing six CD volumes of Jarrett's works from the now-defunct Nashvillebased labels Champion, Cherokee, Calvert, Rev.

Caber, Ref-O-Ree, and Pro-cello. Under the theme of "Across The Tracks," they document national and regional hits of gional hits of

the '50s through the '70s. The first two volumes are now available. Jarrett is said to be looking for a U.S. record company to also reissue these

ADVICE & THEN SOME: The new
\*1988 Songwriter's Market: 2,000
Places To Market Your Songe's
(Writer's Digest Books, Cincinnati,
\$22.96) bas a bit of advice to eongwriters from George Davis Weiss, a
hit writer himself and president of
the Songwriters Guild of America.
For instance, Weiss tells readers that
"you don't conquer the world with

one or two songs. You keep writing because while you are, you keep getting better at your craft."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. Nirvana, "From The Muddy

Banks Of The Wishkah."
2. Counting Crows, "Recovering The Satellites."

The Satellites."
3. Live, "Secret Samadhi."
4. "Rent," vocal selections.
5. Beck, "Mellow Gold."



#### COMMENTARY (Continued from page 10)

net site from which they can potential-ly be downloaded by millions of online users-in real time-in near-CD qual-

And recently developed cable me dems can download a 60-minute CD in about three minutes. This all makes the old home-taping issue quaint by comparison.

We now find ourselves at a critical inneture, facing revolutionary new technologies that certainly impose challenges, but to which the triedand-true principles of copyright protection still apply—the rhetoric of the so-called "free music/virtual cyber-anarchists" who are all over

the Net notwithstanding. Some of them say that creativity is corrupted by being paid for. If someone likes a piece of music they hear over the Internet, some of our adversaries say they should download it. listen to it as many times as they wish, and if they really like it, voluntarily make a donation to the artist.

They say that the protection of intellectual property in this new world of cyberspace will place in peril the free exchange of ideas. That, to quote one of their gurus, "People are going to have to recognize that if they stick to the notion of copyright that serves the publishers. they are going to be endangering the future of freedom of expression Now, I'm not a mathematician, I'm

a songwriter, but I know that if one starts with a faulty premise, like 2+2=5, everything that follows, no matter how good the arithmetic, is

In this case, the faulty premise is one of not making the distinction. which is clearly made in the law, between an idea and the expression of an idea. One cannot copyright an idea, but the expression of that idea is protected. The idea of love of country, of patriotism, is not protected. but the expression of that idea that is Irving Berlin's "God Bless Amer-

ica" most surely is. Yes, we are dealing with a whole new paradigm these days. Technologically the online world is new-but so were, once upon a time, the printing press, radio, records, television. VCRs. etc. Our content is protected in all the existing media and must be in the new ones as well—be it by encryption, watermarking, fingerprinting, whatever; these technological tools can be made to work for us. Cyberspace is not the Wild West,

and the rule of law can and will What can we do? For one, we've got to be wary of the rhetoric of

ose who confuse the free exchange of ideas with the free exchange of One should be as free as air, as guaranteed by our First Amend-

ment-the other protected as the property of creative minds, as guaranteed by the laws of copyright. The World Intellectual Property

Me Estoy Enamorando." Released by

Musicavisión, the set sold 15,000 units

Nicole decided to finish high school

before resuming her musical career.

Three years ago, she firmly established

berself in the Chilean market with

"Esperando Nada," which yielded five

Nicole is now eyeing a campaign that

will duplicate her Chilean success in

Latin America. After completing a 12-

show concert swing throughout Chile

in November, Nicole is slated to embark

on a promotional tour of Argentina,

Mexico, the Dominican Republic, and

Despite her out-of-the-box success.

Organization (WIPO) met in December 1996, after several years of deliberations, and adopted two new treaties-the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty. They encompass all the provisions of the Berne Convention, with some new additions making explicit what was implicit in Berne—that the right of

distribution of copies of works extends to the electronic distribution of copies. It also provides for an exclusive right of communication, a performance right. In order for these treaties to come into force, they must he acceded to hy at least 30 countries. The treaties were submitted to the U.S., and it is our fervent hope that they will be ratified by the cur-

rent Congress. We, as a community, must make our voices heard by President Clin-

ton and our legislators on this issue. Obviously there's much at stake.

At ASCAP we have been working to meet the challenges of the digital world by licensing the new users. We developed a license for Web sites. electronic bulletin boards, and other Internet more back in 1994

Earlier this year, we made the first distribution of the Internet roy alties by any American performing right organization. And we're on the

job trying to license more Internet music users and services, working as well to refine new ways of obtaining performance data.

The challenges before us are enorous, but they can be surmounted. Remember that the rule of law came

to what once was the Wild West. If we're strong and vigilant, the train robbers on the information superhighway can be brought to justice, and civilized commerce can take place in cyberspace.

Adapted from a speech delivered Sept. 16 at an Assn. of Independent Music Publishers luncheon in New York.

#### LATIN NOTAS (Continued from page 40)

bility period that ran from Sept. 1, citation was given to Rafael Ruiz

a three-album deal. In the early '90s, the famed merengue hand belped popularize a raucous, high-energy sound that was widely copied by many

roup's label premiere at the end of October. The merengue-dominant disc features a guest contribution from merengue notable Josefto Mateo, plus a salsa track cut in the style of the band's rowdy club hit "Salas Con Coro "

S ERTANEJA SADNESS: João Paulo, half of the popular sertone-ia duo João Paulo & Daniel, died Sent. II in a car accident near his netown Brotas in the state of São Paulo, Brazil. He was 34, João Paulo, the lone famous black sertaneia singer, was returning home from a concert.

The act released its eighth eponymous album on Continental/East-

on U.S. radio and TV during the eligi-1995, through June 30, 1996. A special Perdigones and Antonio Romero Monge, writers of "Macarena," for the

song's unprecedented worldwide suc-FONOVISA INKS POCHY: Seeking to beef up its presence in the tropical market, Fonovisa has signed Pochy Y La Coco Band to

merengue acts. Fonovisa plans to release the

#### West in April. Last year, the pair scored its first national hit, "Estou Apaixonado," a song featured in the

Globo TV prime-time soap opera "Rei Do Gado." The album containing that smash sold 700,000 units. according to the label. BYE-BYE SODA: On Sept. 20, BMG Argentina's esteemed rock

act Soda Stéreo concluded its farewell tour in Buenos Aires before 70,000 fans at River Plate Stadium. The band's Último Concierto tour began Aug. 30-31 with a pair of sold-out shows at Auditorio Nacional in Mexico City. Big audiences also caught the trio's shows in Monterrey (22,000), Caracas (35,000), and Santiago, Chile (60,000) The Mexico City and Argentinian

shows were recorded for a forthcoming live disc. Director Alfredo Lois filmed the tour for an upcoming HRO special.

Assistance in preparing this column was provided by Enor Paiano in São Paulo.

### NICOLE (Continued from page 40)

### toward more of an electronic sound

without abandoning the rhythmic pop/romantic-ballad material that helped her 1994 album, "Esperando Nada," sell 75,000 units. "For a long time, I have liked techno,

much longer than before it became fashionable," states the singer/songwriter whose real name is Denisse "On 'Esperando Nada' there is some

techno," continues Nicole. "I did not look for techno because it was in style. but rather because you could make a good fusion with rock, pop, and techno. Though only 21. Nicole already is a veteran artist who has become one of the biggest pop acts in Chile, Nicole first gained national notice when she was 12 with her first album, "Tal Vez

CHRYSALIS

Moh and OutKast.

### **BLUE NOTES**

hit singles

the U.S.

#### (Continued from page 45)

that had their panache enhanced (Continued from page 46) when performed by Fitzgerald and urban division, under Valerie Patton, Armstrong. "Certain duet combinahas brought on newcomers Ken tions work beautifully," enthuses Franklin and Frank McComb to bol-Sloane, "Ray Charles and Betty ster continuing successes from Goodie Carter, for instance, It's the same thing with Pops and Ella. The con-Overseas, Levy says, the Chrysalis trast of their voices was fantastic. roster has been enhanced by signings They brought their individual of such U.K. talent as Portishead. genius to those projects; their musi-Morcheeba, Moloko, Andy Hill, and cianship was impeccable.

Terry and Sloane played Scullers, a Boston jazz club, in mid-September. "The feedback we've gotten so far is good," she contin-ues. "Clark and I stay close to the way Ella and Louis did it. I pretty much sing the things straight, and he growls away in the background and throws in ad-libs. It's wonderfully funny," Concord streets the

disc Oct 14

HISTORY: Well-funded repertory ensembles should try to put out a little bit extra, and the Carnegie Hall Jazz Band certainly does that with its debut performance of the season. On Thursday (9), a nod to soprano saxophone genius Sidney Bechet will include "The Hill On The Delta" a rarely heard extended work written by the master. It was originally composed for soprano and orchestra, hut arranger Randy Sandke has rescored it for big band. Two of the show's guests are Bob Wilber, a virtuoso of the straight horn who studied with Bechet, and George Wein, who played piano with Bechet from time to time over the years. Jon Faddis is the ensemble's musical director.

### Billboard

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music publishers distributors & more \$129 2. International Talent & Touring Directory: The source

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comprehensive resource of business-to-business listings for the Nashville region & country music genre, \$60

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son, and Faith Hill.

Olive. This area is covered by Antony

Bland, international A&R manager in

Los Angeles, who coordinates activi-

ties with the U.K. office headed by

calls for new U.S. releases featuring

Portishead, Baby Bird, Brendan

Levy says the immediate future

managing director Jeremy Lascelles.

### Studio Action

### **Producers Guild Makes AES Debut**

DVD Audio, Digital Gear Among Show Highlights

■ BY PAUL VERNA

NEW YORK-In addition to showers. ing an unprecedented number of products, the 103rd Audio Engineering Society (AES) Convention here provided a launching pad for the Music (MPGA), founded by Grammy Awardwinning producer/engineer Ed Cher-ney, whose credits include the Rolling Stones, Bonnie Raitt, and Bob Dylan (Billboard, Sept. 27).

On the opening day of the show, held Sept. 26-29 at the Jacob Javits Convention Center here, the MPGA announced the appointments of the following heads to its committees: Elliot Scheiner, Music Producers Committee; Al Schmitt, Audio Engineering Com mittee; George Massenburg, Technical Committee; Michael Frondelli, Recording Studio Committee: Michael Lippmann, Producer/Engineer Management Committee; Rick Plushner, Commercial Advisory Sponsors Committee; and Richard J. McIlvery of the University of Southern California School of Music, Education Committee.

Cherney said, "The community of creative music producers and audio engineers has needed a professional guild for some time to assure the proper direction of their craft. The goal is to provide members with coordinated means to express shared views and concerns, based on specific needs and mutual standards of excellence."

World Studio Group chairman Chris Stone, who serves as the MPGA's exec utive director, reported that the Guild has received pledges totaling more than \$50,000 from such manufacturers as Selid State Logic, Quantegy, BASF, the Terminal Marketing Co., AMS Neve, Audio Technica, JBL, Sony, and

Like recent AES conventions, this how was dominated by high-resolution digital consoles, processors, and

storage devices. Similarly, the convention featured a wealth of surroundsound-ready products, from mixers that have been retrofitted to accommodate 5.1-channel monitoring to mastering devices that address the need for up to eight channels of audio Along with this trend, recording studios report increasing demand for multichannel monitoring, and many

have already equipped their control rooms with soffit-mounted rear speakers, Nevertheless, multichannel work remains the province of film sound mixers rather than music clients, according to Simon Andrews, owner of New York studio Right Track Recording.

"There's not been much call for multichannel music lately, though we're ready for it," he said, "It's one thing to hear multichannel sound when you're sitting in your home theater and in one spot; it's quite another to get someone to want it on their Walkman

As surround-audio permeated the awareness of attendees here, the related topic of DVD audio came up often as a topic of discussion, if not always in tangible forms. However, the most significant activity pertaining to DVD audio took place off-site in the offices and listening rooms of the Warner Music Group (WMG) and Sony Corp. Both those companies are considered front-runners in the race to establish a technical standard for the next-

generation digital audio carrier. A week prior to the show, WMG unveil its strategy for recommending a DVD audio standard based on pulse-code modulation (PCM), the technology used in compact discs and most other professional and consumer digital audio products. On the other hand. Sony and Philips have proposed an audio-disc format based on their Direct Stream Digital technology, which converts analog waveforms into a high-resolution, flexible digital signal (see

out a good listen.

story, page 12).
Despite the WMG and Sonv moves. there was surprisingly little tangible DVD audio activity on the AES floor. Two months before the deadline set by the International Steering Committee to determine technical specifications for DVD audio, many companies took a wait-and-see stance toward the format. Perhaps the most poignant obser-

vations regarding the future of digital audio came from the keynote address by industry luminary Massenburg. Hinting at the turf battle surrounding the quest for a DVD audio standard. Massenburg said, "We have a relatively new digital format to consider. In no time we will be asked to determine whether physical and program product watermarking is audible or not. And why not mention the arm twisting to accept high-ratio percep-tual encoding schemes and other datareduction compression methods with-

"As we listen under unfamiliar conditions to unfamiliar material to tests with hidden agendas. I remind us to ask ourselves where the controversies are really coming from. Are they coming from those of us who love audio or are we endorsing our own science of

"We would have had more fex-Noting that mastering bouses conhibitors), but we sold out of space over



Dion And Frienda Descend On Hit Factory. 550 Music recording artist Cells Dion is joined by special guests at New York's Hit Factory on a session for her upcoming album, "The Reason." Due for release Nov. 18, the album features the track "Immortality," written for her by the Bee Gees, who also perform on the track. Shown, from left, are Maurice Gibb, Barry Gibb, and Robin Gibb of the Bee Gees; Dion; Thomas D. Mottola, president/COO of Sony Music Entertainment: Rithy look and actor los Resci

tinue to receive most of their product a month ago, so we couldn't accept on half-inch analog tape, Massenburg some of the people who were on the waiting list," said AES deputy direcsaid, "What's the point? It would seem more important than ever tor of convention management Chris before to invest our hearts and our resources into doing new, good science. Not market research, not pro-ductization. Science."

AES marked its 50th anniversary with its largest convention ever, tallying approximately 19,000 attendees and 371 exhibitors, compared with the 364 exhibitors and roughly 18,300 visitors who attended last year's AES confab in Los Angeles.

Plunkett of the show Plunkett added that the convention would expand to greater floor area within the Javits Center whenever the event is held in New York in future years. Appropriately, the AES' theme for

its Golden Anniversary convention was "AES Goes Gold." The anniversary celebration will continue with next year's European AES show, acheduled for May 16-19 in Amsterdam, and will culminate at the Sent, 26-29, 1998, meet in San Francisco.

### **PRODUCTION CREDITS**

**HOT 100** COLINTRY MODERN ROCK TOUCH, PEEL, AND HDW YDUR LOV Diamond Rio/ Michael O. Clute, Dia-Eric Valentine Days of the New/ Scott Litt (Outpost/Geffen) WOOOLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt FLYTE TYME STUDIOS (Edina, MN) Stree Hodge MIOTOWN TONE & VOLUME STUDIOS (Nashville, TN) Michael O. Clute RECORDING STUDIO(S) (Redwood City, CA) Harrison Series 108 ODA AMR 12 Otari Series 54 Neve 8128 Neve 8068/ Sony MXP 3000 RECORDER(S) Otari MTR 100 Sony APR 24 Fairlight MFX Otari MTR 100A/ Shader AR27 Studer A800/ Amney MM1200 MASTER TAPE Ampex 499 Ampex 499 Amney 499 Ampex 499 MASTERFONICS FLYTE TYME STUDIOS STUDIO LA CO CO STUDIO(S) (Redwood City, CA) (New York, NY) (Atlanta, GA) Phil Tan, Jermaine Oupri (Nashville, TN) Michael D. Clote CONSOLEIS! Harrison Series 108 SSI 4064G+ w/ Lithima- SSI 4064F Neve 8128 SSI F/G RECORDER(S) Otari MTR 100 Studer 4827 Studer 48 track Studer A800 Ampex MM1200 Studer A820 MASTER TAPE Ampex 499 Ampex 499 Ampex 467 Ampex 499 MASTERFONICS Glenn Meadows POWERS HOUSE OF SOUND Herb Powers POWERS HOUSE OF SOUND Herb Powers BERNIE GRUNDMAN MASTERING GATEWAY Rob Ludwie CDICASSETTE POOLHTM RMG HMI

© 1997; Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rep. Adult Contemporary, Club Play, and Dance Sales rotate weekly.

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Shown at the press co	nference to launch	the Music Pr	oducers Guild	of the
Americas (MPGA), In ti	ne front row, from I	eft, are Recor	d Plant chief e	ngineer

Dave Hacht and producers Steven Miller and Elliot Scheiner. In the back row from left, are Don Puluce of the Berklee College of Music, Beth Wernick of Re-Pro U.K., Lisa Roy of the MPGA's Nashville chapter, MPGA founder Ed Cherney, Record Plant president Rose Mann, industry veteran Chas Sandford, producer/engineer Al Schmitt, Ocean Way owner Allen Sides, Re-Pro U.K. director Peter Filleul, EMI Studios Group VP Alan Parsons, Record Plant owner Rick Stevens, and MPGA executive director Chris Stone. (Photo: David Goggin)

**Billboard Salutes** 

# GRESHAM at 25

The concert promoter, radio host and independent-label founder has become synonymous with South African music, through hard work, dedication and a vision that's carried him and his partner, Allan Goldswain, through a quartercentury of South Africa's most turbulent years. By ARTHUR GOLDSTUCK

In the roll call of South African music-industry leaders, David Gresham's name always rings out loudly. His company, David Gresham Records, is tiny compared to the majors that dominate the entertainment industry here. Yet none of them boasts so instantly recognizable a leader. Gresham is synonymous with South African music, through the continuing efforts he and partner Allan Goldswain have made on behalf of so many forms of music over such a period of time.

Gresham and Goldswain signed local artists who scored massive hits in South Africa in the early '70s, represented international artists who burned up the charts here during the 1980s and early '90s, and are now unleashing newly signed South African acts onto the world markets. Their first South African release of the post-apartheid era, Qkumba Zoo, was signed by Arista Records in the U.S. and charted on the Billboard Hot 100 Singles chart—the first South

arted on the first South Continued on page 30



#### THE INTERVIEW Continued from page 49

African act to do so in 17 years. In a dual career that began in the early '60s, Gresham was also able to rise to the very top of the broad-casting industry, his name achieving special prominence in music radio, where he interviewed the likes of John Lennon, Trini Lopez, Ann-Margret and Elton John in his capacity as a talk-show host.

With Goldswain, he went on to create the only independent record company in South Africa with not only its own recording studio com-plex, but also its own sales and pronotional force in each of South Africa's major centers.

He was one of the first South African entertainment-industry fig-ures to recognize the synergies between various media and the value to be gained from cross-pollination between them. A keen business sense and a keen instinct for the entertainment industry are the dual hallmarks of David Gresham's career.

His company has been a trend-setter throughout its existence: in the 1970s, it proved that concerts featuring local artists could play to packed halls; in the 1980s, it brought electronic-music technology to traditional black music for the first time; in the 1990s, it both foresaw and helped to bring both foresaw and helped to bring about the explosion in dance music that has turned the rave scene into a dominant form of youth culture in South Africa. And still it brings new artists to the fore: the very lifeblood of the the fore: ....
music industry.

#### What was your ambition when you first set out?

I set out to be a full-time broadcaster and I wanted to do TV, which didn't exist in South Africa at the time, as well as movies and song composition. I thought it was all so allied, I could have the time for everything. What really made me change my direction at a fairly early stage was that I realized how limited the broadcasting industry was here at the time. I had had almost three years in Mozambique on LM Radio, and I wanted to get back into South Africa. An opening came up at a record company, Teal, almost at the same time as an offer from Springbok Radio to take over their afternoon drive The fact that Teal didn't object to me disappearing to go do some radio work in the late afternoon made the move a natural one

The only reason I left Teal was because I wanted to produce some songs I'd written, and the thenmanager wouldn't allow me to do it. So that was my next transition. I took two artists to the EMI studios, where I recorded one single for each, and then went to the A&R manager there: one Clive Calder. He liked what I had done and released my product. Of course, I was very lucky because all of it just cracked it. I was lucky to get going that way. stand out as the highlights of your career?

The single greatest event of my life, not only of my career, was interviewing John Lennon in London in 1969. But the major highlight of my career itself was leaving a secure job to start a record company and being told that an independent record company



acts,

Stingray, chart internationally. That does not diminish how important it was to me to be able to represent really good international



I've really enjoyed

Richard was in South Africa on a gospel tour under the auspices of a Christian movement, so it wasn't affected by the cultural boycott. He decided on the spur of the moment to perform at Sean's ben-efit. I thought it was a terrific gesture; he just made the show hap-

ing lives?

that he had already apologized for what he had said and that no one had taken any note of his apology. He not only agreed to give the interview, but he wanted to meet me, because he felt it was outrageous to be totally banned. Apparently, I was the only DI he was prepared to see during that period. What did John Lennon say that kept the interview off the eir? When I met with him, he was appalled that the Beatles per se were totally banned, whether by vocal presence or even through their compositions. I did th interview where he talked very candidly, saying that the fact was that they were pulling in more people than the church. But he also did apologize during that interview. He stated categorically, "I want to apologize to all Springbok Radio listeners if I offended anybody." And he stated in the interview that "I am a fan of Christ." To which one of those

that statement that the Beatles

were bigger than Jesus. I was in

London to interview acts like the

Bee Gees and Lulu. A friend of

mine and John Lennon's manager

were very good friends at the time, and I met my friend at the

Speakeasy in London and related

the story. He thought it was

absurd, and told John's manager,

also telling him that I would like to interview John about it. The man-

ager said John would never give

the interview, but he passed on the

request anyway. To everyone's sur-

prise, Lennon agreed, because he

thought it was an absurd situation

inflexible moral guardians at the SABC responded that you can't be a "fan" of Christ, only a "follower," and they wouldn't allow me to air the interview. They had strict censorship in place during those days, and everything had to be vetted before it went out on the

### It was a dramatic example but it symbolized the SABC's intransi-gence at the time. In what other ways did you find the SABC putting a spoke in the wheels of the South African music industry?

It wasn't too bad on my side at that time. Aside from the interview the worst I encountered was being rapped over the knuckles for mentioning my TV show on radio and referring to the South African Top 20 on TV. Although it was all under one control, namely the SABC, radio and TV just never got on. You could never cross-promote. I was given one warning for mentioning my TV show. Then, on my TV show, "Pop Shop," I played a song which I mentioned was on the SA Top 20. That was the only official chart, yet the people in management threw their toys out of the cot, saying that I could not promote any

The SABC's management was not your only problem. What happened when you tried to extand the format of "Pop

radio show on TV.



One and John Lennon; with partner Allan wain; as a young DJ et LM Radio in the mid '60s; Gresham and Elton John; Gresham (second from right| at PWL studios with Peta Waters lan Curnow, Connie Stevans, Peta Hammond and Tricia-Leigh Fisher; Gresham (cantar front), Goldswain and Qkumba Zoo, Best New Artist award winners in the SA Music Awards in 1996

would never work in South Africa. I was delighted to realize that the money I needed would come from the two or three records that I had produced in the previous years. Other highlights were, of course, having artists I produced, co-produced or signed, like Tricia-Leigh Fisher, Qkumba Zoo and in South Africa. These would be highlights of any person's career, when an independent is able to represent acts like Ace Of Base and Kylie Minogue.

Your career went beyond your record company itself. What about special moments in your

concert-staging and broadcast-

That interview with John Lennon was naver aired on your own radio show. How did you land such a rare interview? It was during my earlier radio years. The Beatles had been banned outright by the South African Broadcasting Corporation because John Lennon had made

"I have known David Gresham and his long-time partner Allan Goldswain for 30 years. Allan and I were struggling professional musicians in a group together, and the first big hit David had on his label featured my girlfriend at the time and was the first record produced by my now immensely successful colleague, Mutt Lange." -Clive Calder, president, Zomba Group of Companies

### 25 YEARS OF MUSIC

THE GALLO GROUP SALUTES...

DAVID GRESHAM RECORDS

1972 - 1997





#### THE INTERVIEW Continued from bare 50

In 1976, we decided to feature a major black artist for the first time on "Pop Shop." I don't even remember who the artist was, probably Diana Ross. We never expected the reaction: it caused absolute mayhem amongst the white public. This was the time of the Soweto riots, and white South Africans were not very open-minded. We were flooded with phone calls from people lambasting me for promoting black people. People were saying I should be shot, I should be crucified. I had to de-list from the phone book. The typical call was from someone who said. "What



kind of person are you? Are you a communist, promoting black people on TV?" I responded sim-ply, "No, I'm a human being and so are they." That was the end of that conversation. Here's the irony: the SABC were quite happy about the show. They were also very good about the reaction, and they took the brunt

of the calls. That program could not have gone out without approval from the SABC. It was a ling that South Africa had to feeling that South Africa had to wake up and smell the coffee. I nearly didn't get any more cof-fee! What really shocked every-body at the SABC was the public reaction to what was merely a once-a-week pop-music show.



That didn't scare off the SABC.

end you were ellowed to contin-us including black artists. What heppened the next time you tried it?

The second time we did it some way down the line, we barely had a reaction. It seemed to be that initial shock which everyone had now got over. When they realized I was not the devil, that the devil didn't kill everybody, and that we didn't have a flood, and that we didn't have a drought as a result of divine wrath, they calmed

Let's backtrack a few years. Tell me a little about your relation-ship with Clive Celder and Mutt

At the time, I was releasing my first productions through EMI, where Clive was A&R manager. He liked what I was doing and he became a great supporter of my projects at that time. Clive then eft to establish CCP, which most people don't realize stands for Clive Calder Productions. Today, it is one of the most important black-music labels in South Africa. He was there for some years and signed up a string of major acts, including Jonathan Butler and Richard Ion Smith, Mutt was already producing stuff for him by

What was obvious for me when I realized what Mutt was doing, was just how good he was, I realized he was way beyond anyone else I had seen work in this country. At the time, I was doing an enormous amount of jingles and I had sold the idea to a chewing-gum company to produce an ad fea-turing Daniel Boone. He had just had a huge hit here "Beautiful Sunday," and we brought him out to do the jingle, accompanied by Terry Noon, head of Penny Farthing record company. Mutt wanted to see how Daniel Boone worked. and sat in as a tape operator. I introduced him to Terry

Noon, and Terry also agreed that Mutt was very talented and tried to do something with him in London. Noon then left Penny Farthing and set up his own business. He knew Mutt was a great producer, but he didn't know in what capacity he wanted to use him. By that time, Clive had already set up in the U.K., and Mutt wanted to establish himself in England and touch base with Clive. The rest is legend

In the '70s, very little was being done for South African music. How did you begin addressing

It was such a serious concern. that securing licensing for international labels did not even enter my mind at that time. The entire focus was building up a roster of South African acts. Between 1972 and 1978, our artists included Sean Rennie, Sam Evans, Jessica Jones, Stockley Sisters. Taylor, McCully Workshop, Ken I. Larkin Raymond Ellis and Lee Ashton. We had a roster of 10 artists, which was huge for a small independent label.

What was the motivation behind a series of live shows you began

We started producing live shows at the Colosseum Theater in Iohannesburg to promote South

"David is great to do business with. We never had anyone representing us in South Africa until we did the Gresham deal, and now we're getting some good activity there, thanks to him, There's a whole new scene and atmosphere in South Africa now, and we're keen to pioneer things in publishing with David. You also get a great lunch with him and his wife Ismay at MIDEM."

-Eileen Chamussy, president, French Fried Music, France

"I vividly remember that David Gresham Records, together with Mother Productions, were the organizers of the first legal rave in South Africa, with over 8,000 people attending. Mrs. Wood and Blu Peter, both React Music artists, headlined the event, and the night was such a success that many international DIs now have South Africa high on their list of priorities. It was typical of David's innovative vision and boundless enthusiasm."

-Thomas Foley, director, React Music U.K.

### David and Allan, **Congratulations** On Your 25th **Anniversary Leibowitz Roberts** & Ritholz LLP



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for a 4 of a Century in the Music Business

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THE INTERVIEW Continued from tope 52

African artists, not only those on my label but everyone else's too. For anyone to obtain sponsorship for concerts was enormously difficult in those days, especially because local artists were deemed to have no attraction for the public whatsoever. Despite that, Coca Cola and Philips backed this pro-iect, and by the end of the first eight-week run it was the most successful multi-faceted pop show that this country had seen. We filled the theater, which seated 2,000 people, for every show. What did that do for South

African artists? I believe that it gave them some sort of stature, that it demonstrated that there was a market here. My desire was that, from there, full-blown promoters would see the potential and continue where

this left off. I believe it had some impact, but after a second season it was just too much work for me. Your next important step was your entry into African music. How did that happen?

We had met a really wonderful producer, Thomas Masingi, who happened to be working around town. He was looking for a permanent job, and we employed him in 1977. He was the guy who signed up Richard Siluma, who was then a driver for one of the sales representatives at the distribution company we were working with. Richard first became one of our artists and then produced as well. And eventually he went on to produce Lucky Dube

What we wanted was a roster of artists and a whole independent department for African music. We had about four or five artists before long. That really helped us, because we still weren't thinking much about international acts. although we started pulling in artists like Glen Campbell and one-off hit singles for compilations. But we were still looking at building up our local division, across all genres, all languages. That was when you introduced the synthesizer into commercial black music in South Africa. Why

was that so revolutionary? We felt we would like to do something different to black music in South Africa, which up to then was very much formula music. We were working on the project with Richard Siluma and Julian Laxton, who is technically very skilled. We started using synthesizers and sequencers, but there were no sequencers in South Africa, so Julian had to build one. We marketed Richard Siluma as Richie S. and he composed and sang the tracks on "African Dance." Julian and Allan came up with a new technological approach, while I would put in my odd comment. It was a breakthrough in South African music. The single alone sold 125,000 copies: five times gold. A few months later, Sipho Hotstix" Mabuse latched onto the same approach and produced " one of the biggest sin-"Burnout," one of the biggest sin-gles of the 1980s, although for

another record company. Why did you launch into the international market so heavily? I had gone to MIDEM every single year, from the day we started. At first, I went to get an idea of what was happening out there. Later, I went to play my product and market my artists, Finally, I was also going to see what I could pick up. It began almost accidentally, when we started wanting to publish international songs. We had already started picking up songs in the early years and had a fair bit of success with the publish-ing rights to numbers like "Paloma Blanca" and "Son Of Jamaica" and the George Baker Selection.

And that gave you taste for the international? Our whole local division was in the region of about 20 artists by then, with pop, African and Afrikaans music across the board We had always had the taste for the international, but the problem had been what to release here, because of limited radio play. If you didn't have a major act, you battled. Singles were the flavor of the day, and we began signing whatever was available in singles

"David Gresham has represented the publishing interests of the Cherry Lane catalog in South Africa since 1992. Funny, it seems much longer. During our many visits together over the last five years-Cannes, New York and Los Angeles-David has exemplified the true entrepreneurial talent which characterizes the successful independent music publisher: impeccable taste in restaurants and wines. In addition to the foregoing attributes, David has demonstrated the same unwavering personal and professional commitment and sensitivity to our writers as be affords bis own-which is why we look forward to sharing many more successful years together. On behalf of everyone at Cherry Lane, our heartfelt congratulations to David, his wife Ismay and the entire Gresham clan on their 25th anniversary," -Aida Gurwicz, senior VP, Cherry Lane Music Publishing, U.S.

(Quotes compiled by Nigel Hunter)

### To Everyone at

David Gresham

CONGRATULATIONS

From

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### DEAR DAVID

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Thank you for promoting React over the jast two years and making us one of the leading dance labels in South Africa

Looking forward to our continued success together.

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ARE PROLID OF ITS LONG ASSOCIATION WITH 3rd Floor 72 Grayston Drive THE DAVID GRESHAM RECORD COMPANY AND WISH THEM LUCK.

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### Congratulations

DAVID GRESHAM RECORD COMPANY

on 25 years of success and best wishes for many more to come from everyone at K-Tel USA and K-Tel UK

K-TEL INTERNATIONAL (USA) INC. 2605 Fernhenok I are North Minneapolls, MN 55447-4736

K-TEL ENTERTAINMENT (UK) LTD. K-TEL House, 12 Fairway Drive Greenford, Middlesex UB6 8PW UK Tel: 1 612 559 6800 • Fax: 1 612 559 6815 TEL: 0181 566 6789 • FAX: 0181 575 226 artists. There were no major names available at the time. But then, in the early 1980s, we signed some of Glen Campbell's product

and the group Imagination. And, for the first time, you became e truly international com-

Yes, because we started being able to source international product. We saw a major gap in the market here for Irish music in the early '80s, and we signed the Furys, "When You Were Sweet 16" was No. 1 for months. We then signed Foster & Aflen, who had one hit after the other. Paddy Reilly came next, and suddenly there was this Irish music wave sweeping South Africa. We even had the Shamrock Sisters here from Ireland, and that sold a for tune. What was really happening was that in the '80s we saw a gap for middle-ol-the-road music. We signed up the Staple Singers, Barbara Dickson, Matthew Wilder, the Chi-Lites, a whole collection of MOR by the London Symphony Orchestra, Bonnie Pointer, Kimera. Bachman-Turner Overdrive. Marty Webb, Brendan Shine, Joe Dolan, Billy Ocean, Black Lace, and the Stock Aitken and Waterman acts Mel & Kim and Rose-Marie. There were also acts like Black Sahbath and Procnl Harum that we brought in on import from our principals because it was more

Did the local emphasis suffer as No, we still went mad with local

cost-effective

acts in between. We recorded the Psychn Reptiles, David Hewitt and Mike Faure, both of whom were released in the U.S., and we sent Wooden Idols to Australia to work with Kevin Shirley, who's just had a huge hit with his production for Acrosmith.

How early did you begin feeling the change in the political climate Well, already at the beginning of the 1990s, as the situation was beginning to relax, we began picking up bigger artists. We added the Bellamy Brothers, Rita Cool-



Right: David and Ismay Grasham with Mark Connor, general manager of DGR, at MIDEM '97



still writhing under segrega-tion. Acts like Erasure and Ace

Of Base that we've brought in

been so big here. Everything

Looking beck over your var-

ious cereers, who are the most memorable people you've met or worked with?

changed for the better.

ince then would never have

idge, Joan Jett And The Blackhearts, a one-off deal for the Jimmy Cliff album "Breakout," Ultravox, Kool & The Gang. Carole King's re-releases, The Flying Pickets and Charlie Pride. But we still paid attention to South African acts and even to Afrikaans artists. One of our hits at the time was "So Speel Die Meesters" ("This Is How The Maestrns 'lay") by Manie Bodenstein. How did the political transition change the wey DGR does business?

It was wonderful. It was something we had wanted for 20 years and could never have. It gave us as a company the opening to deal with anyone internationally. whether in terms of local artists for export, or in terms of bringing in international artists. We could deal openly with people we had befriended in countries like Jamaica-who were then not partial to doing business with this country—and from all around the world. When apartheid was lifted, it just opened the doors to trading

with everybody. We would never

have sold Qkumba Zoo to Arista 10

Some of the most memorable people I've met or worked with were definitely Mutt Lange, Clive Davis, whom I regard as a genius, the PWL team of Pete Waterman, Mike Stock and Matt Aitken, and of course, John Lennon, because he was such an amazing person in his own way. The two people who influenced my broadcasting career most dramatically were David Davies, then managing director of LM Radio-he was the Mr. Radio of South Africa-and Rob Vickers, the station manager at I.M. It was Rob who taught me to be a broad-

Your internetional status, compared to thet of the mejors, is out of proportion with the size of your company. How did you

echieve such stature? I think it happened because, for as long as I've had this company, I've been traveling to every music event I thought was important. I was in England and America at least twice a year on music busi-

Beyond that, I've met a lnt of people in the music industry and ve just stayed in touch. I've always managed to stay in contact even with those who have moved firm record company to record company and some who have disappeared out of the industry. I think it is necessary to let people know we're alive and well and operative. People have to know this is not a guy who's going to license tracks and disappear with their money and never be seen again

Out of 25 years in the business. I've been distributing through Gallo for 20 years, and they have been enormously supportive of my efforts to make this a successful independent. I believe it's vital to have a relationship beyond busi-ness with one's distributor. One needs an ally, which is not easy to come by in this business, and which I've found in the Gallo group of companies. I have a very good relationship with the chair-man of Gallo's holding company CNA-Gallo, Dennis Kuzen and the MD, Alan Cherry. It so happens that the current MD of Gallo Music, Charles Kuhn, is a former employee of DGR. He was here for 10 years as a director of the company, and we're still very close

Are there another 25 years on the drawing boards?

Allan and I have a dream of set-ting up in the U.S. and working

across-the-board with new American artists and South African artists and bringing them together. Not just American, and not just in the U.S. We also want to bring out international artists to work with us here, and especially international producers to work with us. So the goal is to set up in the

U.S. to go international, but also to have the benefit of having collaboration between international artists and producers here. Although I think South Africans are doing very well in the studio, we want producers to help us cover the little cracks that we still have to get over.

Congratulations to the David Gresham Record Company (Ptv) Ltd on 25 fantastic years in the South African Music Industry, We are pleased to have been the company through our early P&D deal to have set you on the road to success.

Very best wishes from all your friends at EMI South Africa.



CONGRATULATIONS ON YOUR 25TH ANNIVERSARY. WISHING YOU CONTINUED SUCCESS.



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All Our Publishers All Our Licensors All Our Hitmakers



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## International

### Smurfs Have The Last Laugh 'Little Blue Men' Sell 8 Million In Europe

BY MARC MAES

LA HULPE, Belgium-Heard the one about the Smurfs? They've sold 8 million albums in three years. "The Smurfs are not a joke," says

Helmut Fest, president of EMI Music in the German-speaking territories. noting that the small, blue children's characters have been EMI's biggest act in Germany for the past two years. Indeed, such is the appeal of the Smurfs across Europe that they are one of the few acts to be the subject of a dedicated, pan-European record



Music in the German-speaking territories, presents Thierry Culiford, heir to the rights of Smurf creator Peyo, with an award marking the Smurts' 8 million album sales in Europe.

company conference to discuss how to maximize their sales potential in the light of an impending 40th anniversary next year. Under the chairmanship of EMI

Europe president Rupert Perry, senior EMI executives from across Europe gathered at the Chateau de La Hulpe near Brussels at the end of September to celebrate the combined sales of more than 8 million Smurfs albums in

Europe and to coordinate strategies for building on this total. "For us they have been, in terms of total sales, our biggest act, selling over

4 million units in Germany alone in two years," says Fest, "There is no other record that sold this amount in two "Even more important, it's a real

pleasure working with the people behind this, like Hendrik Coysman and the Peyo family," he adds. "We were impressed with their professionalism and the way they cherisb the little blue characters

The rights to the Smurfs are administered by Belgian company IMPS under CEO Covsman on behalf of the family of artist Peyo, who created the cartoon characters 39 years ago. Says Fest, "My personal feeling is,

the more I'm involved with the Smurfs, the more I enjoy them because I understand the philosophy behind them and I feel totally privileged being

He adds that there has been no decline in the appeal of the Smurfs in their target age group of 6-8 in any generation covered by the characters' nearly 40-year career. IMPS licenses the Smurfs to EMI

for most European territories but goes through Netherlands-based Arcade Music Group for Spain, Norway, and Sweden and through France Television Distribution for France. According to Coveman, IMPS is looking to further broaden the market, with licensing deals being sought in Korea, South Africa, Israel, Mexico, Japan, and the

The Smurfs' recording career began in 1977 with "The Smurfs Song," which featured the characters and Dutch singer Vader (Father) Abraham. The Decca single was a hit across Europe and was followed in 1978 by two other successful singles for the label, "Dippety Day" and "Christmas In Smurfland."

# EMI executives, including the heads of the German, British, and French compa

nies, are pictured at their Smurfs marketing conference in Belgium, chaired by European president Rupert Perry, at center with beard. Shown also is Belgia pany IMPS CEO Hendrik Coysman, far right, and Thierry Culliford (squatting with Smurft, heir to the rights of Smurf creator Payo

IMPS then concentrated on other activities-including TV series, product merchandising, and even a theme park in Lorraine, France-before moving back into recording with EMI in 1994. The Smurfs audio package now consists of spoken-word cassettes and compilation CDs with the charac-

ters singing contemporary hits. The branding of the products is closely linked to individual tastes and cultures, bucking the cross-border trend in the European Union's single market. As a result, the Smurfs are known variously across Europe as Smurfen, Smols, Smerf, Schlümpfe, and Smoulove. Despite their Belgian origins, the

Smurfs recording phenomenon first (Continued on next page)

### **Spain Readies 1st Premios** New Awards To Boost Latin Markets

■ BY HOWELL LLEWELLYN

MADRID-Premios Amigo is the name of what promises to be Spain's most prestigious music awards ceremony, due to be held Nov. 20, and the first to embrace markets in Latin "We are very clear that we want

these awards to be the start of a greater integration between the mar-kets in Spain and in Latin America," says Claudio Condé, president of Sony Music Entertainment Spain, who is also rotating president of the AFYVE committee that is arranging the Premios Amigo. The new honors are the only ones backed by the Spanish record industry. Labels' body AFYVE has brought

in Lisa Anderson, executive producer of the Brit Awards, to organize the

Internet providers' organization Inter-

net Forum Norge about how composers

can receive remuneration for distribu-

tion of their works on the Net. The

rates could apply to both the Internet provider and the owner of the home-

page. A second meeting was scheduled

for Sept. 29. An agreement is expected

negotiations, we will keep all options

open as to how we can regulate [down-

loading of music on the Internet! so

that the composers can be compensat-

ed when their works are made avail-

**Border Music Signs** 

**Cross-Distribution** 

OSLO-Swedish record company

Border Music is to terminate its dis-

tribution operations in Norway and

Denmark Oct. 1, handing over its rep-

resentation in those countries to Nor-

wegian distributor Voices of Wonder

VOICES WONDER

**Deal With VOW** 

"Until we see the outcome of these

to be reached this fall.

Spanish event. It will be her first forsy outside the U.K., apart from the International Federation of the Phonograplic Industry (IFPI) Platinum Europe Awards in Brussels.

I'm bringing the skeleton of an idea of how such a ceremony should be held, from how to vote to how to maximize TV coverage," says Anderson, who has been overseeing the Brit Awards for seven years. "It will be quite a complex show to run, but as a celebration of the music industry it should be a lot of AFYVE feels the time is right to

both celebrate Latino music and boost the world's Latino markets. "The first thing that Premios Amigo

aims to do is to promote Spanish music in Latin America and Latin American repertoire here," says Saul Tagarro. president of Warner Music Spain and one of the pioneers of the Amigo plan. which was first mooted in June of last year at an AFYVE meeting. "Once a greater integration is

achieved, in which we fully expect Latin America to benefit more than Spain, because of reasons of size and variety, we can work on promoting Latino music in the difficult Anglo European markets," adds Condé The 14 awards are divided into three

sections: Spain, Latino, and international. Comments Condé, "We could have included Latino in the international section, but we were clear we wanted a separate Latino structure. The jury consists of almost 2,000 peonle connected to the music industry in

The presidents of all Latin American IFPI affiliates will attend the gala ceremony Condé, a Brazilian natio points out that Brazil is now IFPI's sixth-biggest market, while Spain is able through the Internet," says the 11th-largest. The ceremony will be opened by

Spice Girls, who will be holding the world launch of their second album. "Spice World," Monday (6) in the southern Spanish city of Granada, Of the other seven sets to perform the only other confirmed artist at press time was Warner Music Spain crooner Alejandro Sanz, who has sold 300,000 units of his new album, "Más" (More), in Spain in three weeks, according to

The master of ceremonies will be another Warner Music star, Miguel Bosé, while the stage has been designed by Bill Lazlett, who has designed stages for the Rolling Stones, Rod Stewart, and Spice Girls. The show is being held under the patronage of the Infanta Pilar de Bor-

bón y Borbón, sister of Spain's King Juan Carlos and president of the event's honorary committee. All the 2,000 guests must pay 10,000 pesetas (\$67) for the privilege of attending, and proceeds will go to the Spanish charity Ayuda en Acción (Help in Action), of which the Infanta

is president.

**Norway Group Seeks C'right** Protection On The Internet ■ BY KALBOGER OTTESEN mal diagnesions with the Norwegian

OSLO-Norwegian authors' body

TONO has begun a series of meetings with the Internet access providers trade organization here to try to find a solution to protecting copyrights in the digital arena TONO has also demanded the clo-

sure of a number of home-pages where music files could be downloaded directly onto a user's bard disc. All of the providers have agreed to

TONO's requests for closures, although one, Trollnet/Global One Communications, has launched a legal action asking a court whether an access provider can be held responsible for infringements by its users

TONO's initiative is being given new impetus by recent developments in Australia. In August, the Australasian Performing Right Assn. (APRA) won a four-year case against telecommunications company Telstra over fees to be paid for use of on-hold music played over telephone lines (Billboard, Sept. 6). The court ruled that Telstra breached convright laws when its business customers broadcast music over its networks. APRA now has a ailar claim outstanding against Oze-

TONO feels these cases will set use-What APRA has managed to prove

operator must be held responsible for it," says TONO managing director Cato Strom. "Let us be spared arguments about us limiting the freedom of speech. The freedom of speech is something completely different from the right to protect your copyrights." On Aug. 29, TONO entered into for-

is that the composers' works are made available [to the public] and that the

(VOW). Simultaneously, VOW is ceding to Border its Swedish distribution to create what the companies say is a more coherent pan-Scandinavian The agreement between the com-

panies means that VOW assumes (Continued on next page)

### **BMG GSA Sets Up Arm In Frankfurt**

Division To Help Re-Establish Dance Label Logic

FRANKFURT—BMG Entertains Germany/Switzerland/Austria (GSA is to launch a new division, BMG Frankfurt, the latest manifestation of the company's strategy of establishing creative centers in cities with a vibrant music sector.

The company already operates three such centers in Munich, Hamhurg, and, since July, Berlin.

The proposed division will combine BMG-owned publishing firm Clan and three BMG-associated labels—dance flagship Logic Records, MOR imprint MSM (Michael Stark Musik), and alternative rock label tam tam, headed hy Daniel Lieberberg, son of concert promoter Marek Lieberberg, MSM founder and managing director Michael Stark will take the helm at BMG Frankfurt.

While the labels will continue to work independently, Stark will coordi nate A&R policies to avoid overlap of

label profiles. BMG Dirk Baur, former assistant to

BMG GSA president Thomas Stein, has been named label manager for Logic. Mike Koehler, who has been with the company since 1993, retains his position as press manager. No changes have been made concerning the Logic U.S. and U.K. offices. Clan

will continue to be headed by Andreas

Stein concedes that mistakes have been made at Logic, but also declares, m not interested in the past. Logic had been run jointly by depu-

ty managing directors Andreas inek and Andreas Peter, who held their positions for a year until released from their contracts in July.

The rationale behind the new structure, according to Stark, is to take Logic back to its roots, releasing product that is at once "credible, danceable, with underground appeal, and chartoriented."

Founded in 1989 by Michael Muenzing, Luca Anzillotti, and Matthias Martingohn Logic has been at one point or another, the home of such acts as SNAP!, Dr. Alban, Sparks, and Underworld. Since 1991, the majority holding in Logic has been owned by BMG. including the Logic U.K. and U.S. offices, which have developed into successful outposts of Eurodance, trance, and techno music, featuring some German Logic Acts as well as British and American artists who are not represented by Logic Germany. Muenzing and Anzillotti sold their

remaining shares in 1993, and Martinsohn stepped down as Logic's managing director in 1996. After Martinsohn left, most of the label's long-serving staff changed to new jobs in the neigh-borhood, mainly at Sony Music.

SMURES HAVE THE LAST LAUGH (Continued from preceding page)

took hold in the Netherlands in 1994 after initially failing to capture the imagination of its home market. Guus Fluit, marketing and A&R manager at EM1 Belgium, observes,

This was remarkable because the Flemish audience was receptive to the [Dutch-language] Smurf videos hut didn't accept the albums. We had some theories about this, but in the end we believe that the accent was just too Dutch for the Flemish." Flemish, the language spoken in the

northern half of Belgium, is effectively a dialect of Dutch. EMI Belgium tried to build on the

success in the Netherlands with "Smurfenparty," which had the same core track listing as the Dutch version of the alhum but with five additional tracks of Flemish hits. The success of the album gave momentum to the Smurfs' recording career. The 1996 follow-up alhum, "Smur-

fenhits," went a step further and included an impressive list of interna-tional hits like "Macarena" and Fool's Garden's "Lemon Tree." "All songs were translated into

Flemish and recorded at Cat Music Studios in Holland," says Fluit, "because they adapted the special technology to make the singer, Flemish session singer Piet van den Heuvel, sound like a Smurf. The combination of pitch shift techniques and delayed playback and recording resulted in the unique Smurf sound. But today, each European territory has its own for-mula to create the Smurf intonation." "Smurfenhita" crossed the 35,000sales mark in Belgium at the end of last year, thanks to a strong track listing and selective TV campaign.

Meanwhile, the European success expanded, with EM1 affiliates across Europe releasing Smurfs CDs. "With 290,000 units sold of the first album. the Smurfs delivered Hungary's album of the year and five platinum awards," savs Coveman

With "Smurfenholiday" released this summer and featuring covers of tracks hy Supergrass, Spice Girls, Coolio, Peter Andre, and Flemish band Clouseau, EMI Belgium says it is clo to selling 30,000 units in less than four months, an exceptional achievement in the small Belgian markets,

Fluit-who sang the Flemish Smurf version of Supergrass' "Alright" ("Wij Zijn Smurf" [We Are Smurfs])—savs the novelty value of covering such a song helps to create publicity for the project. "The only prohlem with a surfy song is that it sometimes leads to low airplay," he says, "With 'Airight, a track we took from the English Smurfs CD, we gained access to radio as well. A solid song with a catchy riff and funny lyrics is the perfect tool to generate airplay.

"But before anyone asked, we got word from Oasis that their repertoire was not available for being Smurfed," adds Fluit

#### BORDER MUSIC

(Continued from preceding page) responsibility for distributing such labels as Epitaph and SPV, whose catalog includes material from Offspring,

Millencolin, Bad Religion, Judas Priest, and Uriah Heep. In handling VOW's catalog in Sweden, Border will assume responsibility for labels such as Ninia Tune. React, Warp, Head Not Found,

Restless, Earache, and Nuclear Blast. Acts include Underworld. Screaming Trees, and Aphex Twin. VOW founder and managing direc-tor Ketil Sveen comments. "The deal is important for international labels considering entering [the Scandina-

"They see Scandinavia as one territory, and therefore it was important for us to find a solution where we could offer distribution for the entire market," says Sveen

"[Border and VOW] do many similar things. There have been too many companies involved in Scandinavia. We both felt we had much to gain hy ining our activities."

VOW, established in 1988, employs nine people in Norway and six people in Denmark. The company, with strong roots in techno, indie, and metal music, is involved in exporting, local A&R, retail, and mail order and runs its own distribution network The total turnover for Norway and Denmark, plus the export to around 20 countries (including Europe, the U.S., Canada, Japan, Korea, Brazil, and Argentina), totals 22 million kroner (\$3 million). Exports account for 20% of revenue.

The company says it has not yet de-cided if it will employ any former Border staff. KAI ROGER OTTESEN

newsline...

A U.K. COURT has charged Indian composer/producer Nadeem Akhtar Saifa with conspiring to murder Gulshan Kumar, the Indian music mogul gunned down Aug. 12 in Mumhai, India. Saifa-known profe sionally as Nadeem—was released on bail of 300,000 pounds (\$483,000) and ordered to reappear Nov. 3 at Bow Street Magistrates Court in London. Indian authorities have initiated procedures to extradite him to face questioning in India shout the killing. The composer, who has a string of popular Indian film soundtracks to his credit, has denied involvement. Kumar was known as India's "pirate king" and huilt up an empire hased on loopholes in Indian copyright laws, selling huge quantities of Indian film music through his T-Series label. At his death, his interests, thought to he worth about \$14 million, included cassette duplication, audio hardware, and film production, as well as washing nameler and mineral water MADE SOLOMONS AND NYAY BUTISHAN

rival Chrysalis Radio for use of the Kiss hrand in the territory. Chrysalis inherited the agreement with its recent \$28.4 million acqui sition of radio company Faze, which operates dance music stations Kiss 102 Manchester and Kiss 105 Leeds (Billboard, Aug. 23). "Emap needs to own and control its brands, and clearly Kiss is one of the strongest, explains Tim Schoonmaker, who says that the "environment has changed" at Faze since the Chrysalis takeover. Chrysalis now plans to re-hrand the Manchester and Leeds stations Galaxy, the name of its Bristol-based dance station flagship MIKE MAGERYER

U.K. BROADCASTER EMAP RADIO has canceled its franchise deal with

MADRID'S FIRST INTERNATIONAL electronic music festival, Dima '97, held Sept. 18-20, attracted shout 25,000 people to the Spanish capital. Some 40 DJs participated, including Britain's Norman Jay and Detroit techno pioneer Kevin Saunderson, although the focus was on local talent. Among the Spanish jocks performing at the event were veteran José Padilla, longtime resident DJ at the Café del Mar on the Balearic Island of Ihiza, as well as Madelman, Toni Rox, DJ Panic, Alex Marissiand of finiza, as well as madelman, four Rox, Do Fanic, Alex mar-tin, and Charly Brown. Dima '97 took place in an unusual venue, the partly occupied La Puerta de Toledo shopping mall in south-central Madrid, as well as at nighttime venues around the city.

HONG KONG-BASED KPS RETAIL STORES has confirmed the departure of managing director Garrie Roman. Sources say Roman, who could

KPS CFO Tom Hudak.

not be reached for comment, will retain a seat on the company's board. Tim Lane, an executive at KPS holding company ChinaVest, has been named interim managing director. Plans to expand KPS from 34 outlets to 100 stores by the end of the decade (Billhoard, Oct. 5. 1996) have been hindered by Hong Kong's new copyright law, which strictly regulates parallel imports. "We are not going to be expanding as aggressively as forecast," confirms new

U.S. BROADCASTER THE INTERNATIONAL CHANNEL will air the Chan-

nel V Music Awards Oct. 25, one week after they take place before an invited audience of 18,000 at the Indira Gandhi Indoor Stadium in New Delhi, India. The multi-language channel claims some 7 million subscrihers in the U.S. and Latin America. Channel V is to broadcast the event Oct. 19.

AN INDUSTRIAL TRIBUNAL IN LONGON has awarded James Whyte, former audit information technology executive at EM1 Music's head-quarters there, 9,000 pounds (\$14,500) compensation for constructive dismissal. The executive quit in April after two years with the com-pany, after EMI told him he would have to spend 75% of his time away from home. Whyte-who is married with an 18-month old daughtertold the trihunal that on joining the company he was led to expect he would be traveling 40% of his time. The tribunal agreed that EMI's demand was "unreasonable." EMI would not comment on the case. MARK SOLOMONS

LEADING SDUTHEAST ASIAN INDIE Form Music is to use capital raised through its recent public offering in Singapore to develop local A&R in Taiwan. It plans to push Chinese repertoire in that territory though its subsidiary, Form Records (Taiwan) Ltd., beginning with material from vocalist Diane Hong. Other Form companies, including Form Music Publications (Hong Kong) Ltd., Form-BBM (Thailand) Co. Ltd., Form Records (Malaysia Sdn. Berhad), and Singapore-hased postproduction house Form Frameworks Pvt. Ltd., are also set to benefit from the Sept. 3 placing on Singapore's Sesdaq secondary exchange, which raised \$5.3 million. Andre Craissati, group managing director for Magna Group, which advised Form, says the issue was 98 times oversubscribed. GEOFF BURPER



10th birthday. Flanking Burger are Bill Roedy, president, international, of MTV Networks, left, and Brent Hansen, president of MTV/VH-1 Europe. Also in atten-dance were the U.K. managing directors of Sony Music's Epic., Columbia, and S2 labels—Rob Stringer, Ged Doherty, and Mulf Winwood, respectively.



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### HITS OF THE WORLD



=		(Dempa Publications Inc.) 09/29/97		LAST	(Media Control) 09/30/97	U.	A (Ch	nt-Trick) 09/29/97			E (SNEP)(FOP/Tite-Live) 09/27/97
	LAST WEEK	SINGLES	WEE	LAST	SINGLES	THIS		SINGLES		LAST	SINCLES
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	2	HOWEVER GLAY PLATINUM			THE WAY YOU LOOK TONIGHT ELTON JOHN HER-			CAMBORY			THE WAY YOU LOOK TONIGHT ELTON JOHN IS
	3	MELTY LOVE SHAZNA BMG JAPAN	2 3	2	MEN IN BLACK WILL SMITH COLUMBIA	2	3	STAND BY ME DASIS CREATION	2	4	I'LL BE MISSING YOU PUFF OAGDY & FAITH
5	1		3	3	PUL BE MISSING YOU PUFF GADOY & FAITH EWANS (FEAT 112) MIGUA	2 3 4 5 8 7 6	2 4	SUNCHYME DAGIO G ETERNA, WEA TUSTHUMPING CHUMBAWAMBA DM	[ -		FVANS (FFAT 112) 400TA
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9 1	NEW	YUGI SAEMO KENJI OZAWA TOGHIBA EMI	10	7	MEET HER AT THE LOVE PARADE DA HOOL ANGLA	10	NEW	PLEASE UZ HUMO	9	6	MMMBOP HANSON MIRCURY PRENONS NOTRE TEMPS POETIC LOVERS MI
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1	íı	SABITSUITA MACHINE GUN DE IMA WO UCH-	11	18	TAKE ME TO THE LIMIT MD EDUCIDENT HE	13	5 8	NIGHT NURSE SLY & ROBBIE FEAT SIMPLY RED	11	12	YA RAYAH RACHIO TAHA BARLAY
2	10	HIDAMARI NO UTA LE COUPLE PONY CANYON	12	18 11	MO MONEY NO PROBLEMS. THE NOTOBIOUS		NEW		12	NEW	BARBIE GIRL AQUA UNIVERSAL
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		TRAX	15	13	RESCUE ME BELL BOOK & CANOLE ANGLA GIB MIR NOCH ZEIT BLUEMCHEN (DIL	17	NEW	EVANS (FEAT 112) ARISTA	15	11	DORALI PINICIPOLIDAMI
6	20	FOWER SONG SYARANG MIC JAPAN GURN THE YELLOW MONKEY FUN HOUSE	16	12	EVERYBODY BACKSTREET BOYS BOUGH WASE DU FEHLST MIR CAPPUCCINO MORGURY	17	NEW	ANYBODY SEEN MY BARY? THE ROLLING STONES	16	13	UH LA LA LA ALEXIA VERSALLES
7	14	OI MESSENGER-DENSHIKYO NO UTA SOUTHERN	17	NEW	DU FEHLST MIR CAPPUCCINO MORCURY TURTHUMPING CHUMBAWAMBA (M	16 19	NEW NEW	CIRCLES ADAM F POSTINA	17	NEW	PAS TOL MELGROOVE THE
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8	18	ANEMONE MOON CHILD ARX THAX MONONORE HIME YOSHIKAZU MERA TONIMA ARM	20	10	SECAUSE IT'S LOVE THE KELLY FAMILY DIS	20	NEW	WHERE'S THE LOVE HANSON MERCURY	19	NEW	DLE Y OLA ALABINA SONY JE VOUDRAIS LA CONNAITRE SONY
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ı١	NEW	CHARA JUNIOR SWEET IRRORNY	3	3 4	JOE COCKER ACROSS FROM MIGNIGHT EMI GENESIS CALLING ALL STATIONS WIGH	4	2	OASIS BE HERE NOW CREATION VARIOUS ARTISTS KISS IN IBIZA 97 POLYGRAM TY	3	NEW	THE ROLLING STONES BRIDGES TO BARYLON
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### HITS OF THE WORLD

EU	ROC	HART 10/10/97 AMEDIA	SP	AIN	(AFYVE/ALEF MB) 09/24/97
	LAST	SINGLES		LAST	SINGLES
1	1	CANOLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MIX	1	NEW	CANDLE IN THE WINO 1997 ELTON JOHN MEN
		CHRY	2	1	SALONE ENRIQUE BUNBURY CHRISALIS
2	3	PLL BE MISSING YOU PUFF OADDY & FAITH EVANS (FEAT 112) BAD BOYARSTA	3	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (LTON JOHN WITCHIN
3	2	MEN IN BLACK WILL SMITH COLLMEN SAMBA DE JAMEIRO RELLINI VINCIN	4	2	I'LL BE MISSING YOU PUFF CACCY & FAITH
3	NEW	BARSIE GIFL AGUA LINNERSAL			EVANS (FEAT, 112) AROLA
8	5	C II WHEN II GET THERE COCI IO FEAT 40 THEV?	5	NEW 4	HONEY MARIAH CAREY COMMIN
	1 1	TOWNY BOY	7	NFW	D'YOU KNOW WHAT I MEAN? CASIS COLUMN
7	NEW	STANO BY ME. OASIS CHEATON	7 8	NEW 3	
	9	TUBTHUMPING CHUMBAWAMBA DM		NEW.	EVERYBODY BACKSTREET BOYS VINON
9	6 8	EVERYBODY BACKSTREET BOYS JAY FREE MITRA NATE AND	10	NEW	TODO GRETA Y LOS GARBO VINOR
	ľ	ALRUMS		1 1	ALBUMS
1	NEW	ELTON JOHN THE BIG PICTURE MIGRIMACURY	1	1 1	ALEJANDRO SANZ MAS WIA
ż	2	MARIAN CARRY RUTTERELY COUNTY	2	2	BACKSTREET BOYS BACKSTREET'S BACK VINON
3	1 7 1	SASTE OF HERE NOW, HONORS	3	3	LUIS MIGUEL HOMPINGES WAR
ă	NEW	BUORK HOMOGENIC ON LITTLE INCHMARCHIES	4	4	JARANE DE PALO LA FLACA VIIGNI
š	3	BACKSTREET BOYS BACKSTREET'S BACK and	5	9	MARIAH CAREY BUTTERFLY COLUMBIA
	6	JOE COCKER ACROSS FROM MIDNIGHT CARROL	6	6	MONICA NARANJO PALABRA DE MUJER 1740
1	4	GENESIS CALLING ALL STATIONS VIIGIN	7	7	NEK NEK WEA
8	NEW	PORTISHEAD PORTISHEAD GOI MAN	8	5	OASIS BE HERE NOW COLUMNA
9	8	RAMMSTEIN SEHNSUCHT Moron	9	8	ANA TORROJA PUNTOS CARDINALES ARIGIA
10	7	RADIOHEAD OK COMPUTER INILIDINONE	10	10	DOVER DEVIL CAME TO ME SURRENFUGE RECORDS

MALAYSIA (RIM) 09/23/97

NEW Wet

NOW IAC

10 9

BUMS		LAST	ALBUMS
RIOUS ARTISTS NOW 3 EM IL CHAU GUANG YING SI HAN 1900	1	1	DANIELE MERCURY SELIAD COM ARROZ SONT
EXSTREET BOYS BACKSTREET BOYS DOWN	2	2	PAULO GONZO QUASE TUDO SONY
9406	3	4	SANTANA SUMMEROREAMS SONY
RIAH CAREY BUTTERFLY SONYMUSIC	4.4	NEW	BJORK HOMOGENIC POLYGRAM
NOUS ARTISTS NOSTALGIA BALADA KLASIK	5	3	THE KELLY FAMILY ALMOST HEAVEN DW
KY CHEUNG WANNA GO FOR A BLOW WITH	8	5	BACKSTREET BOYS BACKSTREET'S BACK YOUR
J POLYGRAM	7	NEW	SARAH BRIGHTMAN TIMELESS WARMER BROS
PROUS ARTISTS METAL 60S UPERSCORDS	8	NEW	LED ZEPPELIN REMASTERS WARNER BROS.
IUENDO INNUENDO POSITIVE TONE	9	NEW	MARIA CALLAS THE VOICE OF THE CENTURY DIS
NOUS ARTISTS BA MIAN LING LONG HOCK	10	6	GABRIEL O PENSADOR OUEBRA-CANECA 50Y

PORTUGAL (Portugal(AFP) 10/03/97

	10	VARIOUS ARTISTS BA MIAN LING LONG ROCK	10	6	GARRIEL O PENSADOR OUEBRA-CANECA SONY		
SW	/EDE	N (QLF) 09/26/97	DENMARK (IFPs Netsen Marketing Research) 09(25/97				
THES MEEN	LAST	SINGLES		LAST	SINGLES		
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN FOLK.	1	2	CANDLE IN THE WING 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-		
3	1 2	BARBIE GIRL AGUA UNIVERSAL TILL BE MISSING YOU PUFF QADDY & FAITH	2	2	PLUBE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT, 112) ING.		
	1 1	EVANS (FEAT 112) mus	3	3	EVERYBODY BACKSTREET BOYS VIICES		
4	3	C U WHEN U GET THERE COOLIO FEAT 4D THEVZ	l à	5	MEN IN BLACK WILL SMITH SONY		
	1 )	EDELPHTCH	1 5	l ă l	SUPER HERO DAZE SONI		
6	6	MUNG FOR EN DAG MAGNUS UGGLA SONT MEN IN BLACK WILL SMITH SONT	8	6	C U WHEN U GET THERE COOLIO FEAT 40 THEVZ		
7	NEW	FIRE WATER BURN BLOOCHOUNG GANG WHISE	7	8	YOU HAVE BEEN LOVED GEORGE MICHAEL WIGH		
	1 1	SM.	1 6	1 6 1			

MO MONEY MO PROBLEMS THE NOTORIOUS BIG IFEAT PUFF DADDY & MASE) MAS GUESS WHO'S COMING TO DINNER OR ALBAN LONELY MANA POLYGRAM

I FEEL YOUR PAIN SPACEFROG FEATURING THE 9 10 SOTHAM CITY R. KELLY VIDON AL RUMS SARAN BRIGHTMAN TIMELESS NATHER ALBUMS BILLY JOEL GREATEST HITS YOU SHE STAN AGUA AGUARRIM UNIVERSAL ELTON JOHN THE BIG PICTURE POURDAME DATS BE HIRR NOW SOW MARIAN CAREF BUTTERFUT SOW JOHN FOGERTY BLUE MOON SWAMP WHITE BOX BLOKSTREETS BOXS. NO BOABET TRAGIC RINGDOM LIMITED ARAN SREGHTMAN TIME LESS MARIAR SPECE GRIES SPECE VISION BOOK TO THE STATE OF THE TABLE OF THE STATE OF THE TABLE OF TH NEW MOGENIC POLICE AQUA AQUARIUM UNIVERSIL LEO ZEPPELIN REMASTERS IMMINER LAMES LAST IN SCANDINAVIA PRIVI NEW NEW BACKETOLET BUNE DICKETOLETS DACK JUICE SOMETHING TO FEEL IM

NEW

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		PRODUCT THE PAT OF THE DAY SING	10		ANDREA BOCELLI NUMETELA POCTO		
NO	RW	AY (Verdens Gang Norway) 09/30/97	FINLAND (Seura/IFPI Finland) 09/28/97				
	LAST	SINGLES		LAST	SINGLES		
1	1	CANDLE IN THE WINO 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN FOX-	1	,	CANDLE IN THE WING 1997/SOMETI THE WAY YOU LOOK TONIGHT ELTOP		
3	7 2	TUBTHUMPING CHUMBAWAMBA DMI FLL BE MISSING YOU PUFF OADDY & FAITH	2	3	LIIKAA APULANTA IIIW		

MEN IN BLACK WILL SMITH SOME STAND BY ME GASIS SOME

IN MY MIND ANTILODP POLYSBUA

SEIGMEN RADIOWAVES stop

POSTG/ROBYGGET ESSENSUELL NORMEGIF ELTON JOHN THE BIG PICTURE POLYGRAM

ANDREA SOCELLI ROMANZA POLYGRAN

HAH CAREY BUTTERFLY SON

STAND BY ME OASIS SO LONELY NAMA POLYGRAM

AI RUMS

C U WHEN U GET THERE CODLIG FEAT 40 THEYZ BARBIE GIRL AOUA UNIVERSAL STANO BY ME CASIS SOAT NEW MEN IN BLACK WILL SMITH NOW THE AGE OF LOVE SCOOTER +76 THE DRUGS DON'T WORK THE VERVE WAGAN NEW MITAAN MUUTA FL DO LEHTIVIHREAT LIN THE THE TAC CHILLI FEATURING CARRAPICHO INC. AJ DI IMEC LEG SEPRET IN DEMASTERS WATER AGUA AQUARIUM UNIV BJORK HDMOGENIC POLYGRAM
BJORN AFZELIUS TANKAR VID 50 NORMADANA CMX CLUACA MAXIMA (MI MEW OREAN THEATER CALLING INTO INCINITY WHENCE BILLY DOE GREATEST HITS WOL IN SOMY
GENESIS CALLING ALL STATIONS VINGIN DACKSTREET BOYS BACKSTREET'S BACK WASH OASIS BE HERE NOW SOM

RASMUS PLAYBOYS WHO

MICHAEL MCKSON, BLOOD ON THE DANCE

MITA VAAN APULANTA LES

HYMA KARMA TEHOSEKOTUN UN



EDITED BY DAVID SINICI AID



FINLAND: Rock stroup CMX has released a triple-CD retrospective of a 10-year career that has taken it from humble indie roots to mainstream success. Released Sept. 1, the 44-track "Cloaca Maxima" (Herodes/EMD) immediately became the first triple-albu to enter the top 10 here and continued rising quickly. CMX began life to enter the top to here and continued rising quexy. Control segan inc as an angry hardcore punk outfit in Tornio on the country's northern border with Sweden. Its first EP was released in 1988, after which a move to the canital. Helsinki, brought about a major-label deal and a broader musical palette. The music on "Cloaca Maxima" encompasses choral delicacy, electronic experimentation, Finnish tango, and b guitar work. A touch pretentiously, the three discs are titled "Physis,"
"Aetheris." and "Astralis." The first leans toward the visceral crunch

of the band's live shows, the second concentrates on its airy ballads, while the third features a combination of new, live, remixed, and rerecorded tracks. After a recent change of drummers, the only remaining founding member is singer A.W. Yrjānā. He claims he only got into music to gain an audience for his poetry, and his lyrics range from mysticism and erotica to runes inspired by the saldience for ms poeery, and ms tyrke range iron injections.

The Kalevala." His words add power even to relatively easy-listening radio hits such as "Ruoste" (Rust): "The smoke lieks around the ruins/Surely you know how this feels/Warms. its hands in the ash of burning homes," he croons over an elegiac bed of strings. Just before the release of this album. Yriana took a step toward literary acceptance, publishing his first book of poetry. CMX returns to Tornio to play a concert in November. WIE STENGER

SOUTH AFRICA: Winter here is music festival season, and a regular sight on several stages, including the recent Grahamstown Arts Festival and Johannesburg's Arts Alive gathering, has been Teal Records artist Tu Nokwe. Tu, as she is affectionately called, is a singer/sonewriter who is gaining recognition for her skilled guitar playing and contemporary take on classical Zulu female singing styles. Among the tracks on her latest album. "Invakanyaka" (PolyGram South Africa). are two songs originally written by the late Princess Mogogo, mother of Home Affairs Minister Mangosuthu Buthelezi, "Princess Mozogo wrote in an authentic Zulu classical music style, Tu says, "and I have rearranged and rewritten two of her songs-'Umelelwe' and 'Isigomgomone' --- for the album. She wrote these songs at a time when women could not comment on politics, and so she used music to make her feelings known. I've just given the songs a more contemporary feel." Other contributions on "Inyakanyaka" come from the cream of the country's musical talent, including Island Records artist Jabu Khanyile of Bayete, who performs a duet, "Ubuntu," with Tu, and multi-award-winning producer Thapelo Khomo. Tu, who is also an accomplished actress, has called on the production talents of her brother, Papi, in the making of "Invakanyaka," But the influence of her entire family—including mother Patty, a mezz soprano, and sister Marilyn, also a gifted singer-runs throughout this impressive 12-track collection DIANE COSTTER

KENYA/SWEDEN: At a jam-packed homecoming concert at the Carnivore nightclub in Nairobi, the people of Kenya welcomed back Swahili Nation, the Swedish-based trio featuring Kenyan front man Andrew Muturi and Ugandans Ken Kayongo and Terry Devos. The audience responded ecstatically as the band beefed up elements of soul, R&B, hip-hop, and gangsta attitude with

samples of traditional Buganda drums and Swahili-language lyrics. "I think it is very clear that we do not want to be another American wannabe act." Muturi says, "We are very proud of our African heritage, and that is what we aim to represent worldwide through our music. Our concept is that of unity. By blending hip-hop with Swahili, we are pushing musical boundaries." Swahili Nation was founded six years ago and moved to Sweden, where it teamed with expatriate Nigerian Euro-rap star Dr. Alban. He guests on the group's best-known song "Hakuna Matata" (No Worries), which has enjoyed extensive airplay on all Kenyan radio stations and has been released in Denmark (on MCA) and Franci (through a PolyGram affiliate). Swahili Nation has a worldwide publishing deal

with BMG Sweden, and its self-titled, as yet unreleased debut album is being licer Doctor Records, owned by Dr. Alban, Two other tracks are currently in heavy rotation through out Kenya: "Nyama" (Meat), a racy interpretation of a children's word game, and "Swahili Nation," in which the group talks about its aspirations and vision. According to the band's manager, Christopher Reich, distribution deals for territories including Africa have yet to be finalized. "We should definitely see the album coming out by December at the latest," he says. NYAY BHUSHAN

CZECH REPUBLIC: Borrowing the name of the well-known Czech car-maker, U.S. lawyer Patrick O'Donnell founded the Skoda label in 1996 to import into America the unusual and inspiring tunes be had heard while based for a year in Prague. O'Donnell says that the Washington, D.C. based label targets people with open minds "looking to hear something different—an alternative to alternative rock music." Skoda's first release was "Czeching In." a sampler featuring 11 of the former Czechoslovakia's best contemporary artists, including Sum Svistu, Už Jame Doma, Buty, Sto Zvířat, Tícha Dohoda, and Dunaj. The musical styles of these artists vary widely and wikily, from new wave pop to jazz/ska/reggae fusion. The sampler and subsequent albums by Už Jsme Doma and Sto Zvířat have all received critical acclaim and helped to set the stage for successful U.S. tours by these two groups, which have played major festivals and in cities with large Czech-American communities. Although getting commercial airplay for Czech-language acts in America is nearly impossible, O'Donnell is trying to clear the language barrier by translating song titles and lyric sheets into English on all the label's releases. The label's next scheduled release is "Pohádky Ze Zapotrebí" (Fairy Tales From Needland) by Uż Jsme Doma, due in October. In support of the album, the swant-garde band is scheduled to kick off a U.S. tour in November PORERT D. CRAY

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HING ABOUT

### **EMI Hemisphere Series Spans Global Genres**

THE EMI HEMISPHERE series has released a globe-circling array of new midoriced albums featuring music from Brazil, Spain, the Middle East, Japan, and the U.S. At the same time, front-line Hemisphere releases continue with "Music From The Edge Of Europe," a compilation

of contemporary music from Portugal, including the acclaimed mix of the fuda tradition and European chamher music created by

the group Madredeus. Launched in 1994 under series coordinator and producer Gerald Seligman, EMI Hemisphere has consistently provided informed and smartly packaged collections of repertoire from around the globe, drawing heavily, but

not exclusively, from the catalog of EMI Group affiliates. A few of the releases have been devoted to the music of a single artist, such as "Simone: The EM1 Years," one of the newly remastered, midpriced titles. Bringing together the best of nine albums that the Brazilian singer recorded for EMI Odeon beginning in the early '70s. the album features Simone's understated and soulful interpretations of songs by several of Brazil's greatest songwriters, Milton Nascimento, Ivan Lins, Gilberto Gil, Vitor Martins, Chico Buarque, and others.

"You listen to the near vibrato-less alto of Simone and sense not so much a fire but smoldering embers writes Seligman in the album's liner notes. "Her balladry is sinuous, sultry, moody. And her uptempo numbers swing but never do lose that sense of intimacy, that seductive-

Hemisphere tape the f genre with the midpriced "Masters Of Flamenco Guitar," tracing the roots of the style with concert recordings by Melchor de Marchena from 1959; Manolo de Huelya from 1961: the guitarist known as Sabieas, also from 1961: and Niño Ricardo from 1970. "All of us vounesters would look up to him. trying to learn from him and conflamenco superstar Paco de Lucía is quoted as saying of Ricardo in the album's liner notes. The quality of these early recordings is basic at best, but the artistry of these guitarists needs little embell-

The sound of "Mevlana: Music Of The Whirling Dervishes" highlights a Turkish secred musical tradition that traces its roots to the founding of the Sufi Mevlevi order in the 13th century by Sufi poet and mystic Jalalu'ddin Rumi, who became known as Meylana, Performed with the kudum double drum, the rebab two-stringed violin, and the seg a mournful-sounding flute, Meylevi music is intrinsically meditative. "We don't so much enjoy the music as we are prompted to reflect within it, writes vocalist Nizeh Uzel, who is conductor of the Istanbul Sema Group Mevlevi Music Board Or-

Equally entrancing to Western ears is "Lullaby For The Moon: Japanese Music For Koto And Shakuhachi." The compositions on HOME & this set showense the koto, a 6-foot-long wooden box strung ABROAD with 13 silk strings. and the shakuhachi, a bamboo flute nearly 2



There is nothing buThom Duffu sparse nor meditative about "Beausoleil: Arc

De Triomphe Two Step," a joyous and rollicking celebration by Louisiana's masters of Cajun music, recorded in Paris and originally released so "La Nuit" in 1976 This Hemisphere release marks the al-

bum's first appearance on CD. Music From The Edge Of Eurone" is the memorable title for the front-line Hemisphere sampler of sounds from Portugal, which, like previous releases in the series, uses a catchy concept to bring deserved attention to artists outside the pop mainstream. In this case, the com mon thread running through this sic is the poetic power of Portu-

gal's fado tradition. That power is present in the guitarra portuguesa of Carlos Paredes, in the accordion arrangements of Dancas Ocultas, in the yocals of fado queen Amália Rodrigues, in the piano pieces of Anténio Pinho Vargas, and in the synthesizer-bred "chamber folk" creations of

Fado is a tradition paradoxically both sorrowful and inspirational at the same time. As singer/songwriter Sérgio Godinho is quoted as saying in the album's liner notes: "The Portuguese soul always liked alternating between sun and shadow.

BORDER CROSSINGS: Germany's Ruf Records is handling the European release of "The Songs Of nis Joplin-Blues Down Deep," a 13-song tribute album featuring cov ers by Taj Mahal, Koko Taylor, Etta James, Lonnie Brooks, Lou Ann Barton, and others. The album was released by Platinum Enter-tainment in the U.S. earlier this year (Billboard, April 12).

Home & Abroad is a biveckly colsonn spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316

### **A&M Banks On Good's 'Underdogs'** Vancouver Band Eyes Canadian Breakthrough

BY LARRY LABLANC

TORONTO-Little known elsewhere in the Matthew Good Band are seeking a North American breakthrough with their sophomore alternative rock album, "Underdogs," which almost never got

"Underdogs" will be released in Canada Oct. 21 on Darktown Records A&M. The album is scheduled to be released in the U.S. by Mercury Recands in the second apprepr of 1998.

"I'm looking forward to breaking Matthew in the U.S." says Dana Millman, senior VP of A&R for Mercury. The record is contemporary but timeless. Matthew is a brilliant songwriter. Led by dynamic 26-year-old singer/

guitarist/songwriter Good and consisting of Ian Browne (drums), Geoff Lloyd (bass), and Dave Genn (guitar/keyboards), the group caused a considerable stir here last year with its 1995 debut album, "Last Of The Ghetto Released independently on the band's

own MGB label and distributed by Outside Music nationally, the jangly lo-fi set has sold 22,000 units, according to the band's manager, Frank Weipert of Teamworks Production Management in Vancourse The album was not released anteide Canada

From an indic standpoint, their success recalls the Barenaked Ladies, says Lane Orr, buyer with the 14-store A&B Sound chain in Vancouver, "Vancouver loves them. This new album is going to be a national record." Albeit mostly in Vancouver, the first

album's significant sales led to the group being scouted by several American labels despite a lack of interest from Canadian-based labels. Vancouver in dustry figures have long complained of the indifference to the city's talent by Canadian A&R, which is primarily based in Toronto

#### **BIG IN VANCOUVER**

Recalling how impressed he was when he heard an advance cassette of the track "Alabama Motel Room" from "Ghetto Astronauts," Rob Robson music director of album rock CFOX Vancouver, says, "I called [independent record promoter Bobby Gale) the next day and said if he'd get us a CD of the track, we'd play it immediately

Robson says that three songs from 'Ghetto Astronauts" as well as the title track from the independently released "Ravgun" EP have made it into the station's highest rotation. "When we did 'gold' testing in July, 'Symbolistic White Walls' [from 'Ghetto Astronauts'] was the No. 1 song, beating out (tracks by) Pink Floyd and Led Zeppelin.

He adds, "If [Toronto modern rock station] CFNY had played any Toronto band a quarter as much as we played the Matthew Good Band, it would have been signed from day one. We called virtually every [Canadian record com-pany] and told them, 'This band is testing through the roof. They're the biggest band on the station outside of Tragically Hip. Sign them.' If Canadian A&R reps | don't see the band on [Toronto's] Queen Street. they're just not interested."

In December 1996, the group signed o-album deal with Private Music in Los Angeles. The new age/iazz/AC

label, says Weipert, hoped to launch a base of support in the rock marketplace. In mid-January, the first day of pre-production for "Underdogs," which was being produced by Warne Livesey (Midnight Oil, Julian Cope), the group

was notified that BMG Entertainment North America was merging the decade-old Private Music into Windham Hill/High Street Records, and that Private's 35-person staff was being cut significantly (Billboard, Jan. 25)

"We hadn't rolled the tape for 20 minutes [in the session] when I got a call from [an executive at] Private Music saying everybody in the company had been let go," says Weipert. "I was told the company was closing its doors in 48 hours. Obviously, we had to put a halt to production

The band found itself now being handled by Windham Hill, whose executives were skeptical about working with such a hard-edged rock act, "On the day we got word [of the merger], we started the vorce process," says Weipert. In mid-March, after negotiations, Windham Hill/High Street released the group from its contract.

In May 1997, the act released "Raygun" on its MGB label. According to

'If Canadian A&R reps don't see the band in Toronto. they're just not interested'

Weipert, the EP has sold 3,000 copies. Despite its two-month setback as it fully parted with Private Music, the group decided to record a new album regardless of label support. Livesey was telephoned in England and asked if he'd work with the band without label financing. He agreed. Vancouver Sound Studio then jumped in with an offer of low-priced studio time on spec.

While recording at Vancouver Sound in May, John Reid, chairman of Poly-Gram Group Canada, came to listen to several of the album's unmixed tracks Impressed, he immediately offered a worldwide deal with PolyGram Group Canada's A&M/Island/Motown affiliate The band, however, halked at a worldwide deal because it was receiving sizable U.S. label interest. But Reid wasn't keen on a domestic signing.

Over the next few months, as interest from the U.S. petered out, Reid sug-gested that "Underdogs" be released under a distribution agreement, folwed by the band signing to A&M Reid indicates that he was deter-

mined to land the group. "I absolutely went after this band," he says. "What appeals to me about it is that Matthew is young, he's a star, he writes great songs, and there's a great team that's been not together that has created a career for the group. [EMI Music Publishing Canada president] Michael McCarty deserves a lot of credit for acking Matthew from the start Says McCarty, who has worked close

ly with Good since 1994, "Matthew's completely world-class. His lyrics are among the most intelligent and powerful around, and his melodies are dece tively memorable. After listening to this

record or seeing him live, more than a day later, the melodies start bubbling up inside your head."

Everything Is Automatic," the lead single from "Underdogs," is being serviced to Canadian radio Tuesday (7). A video of the track, directed by Bill Morrison, will be serviced to Canadian video outlets later in the month.

"We have a hole waiting in our power retation for the song," says CFOX's Robson. "While it's a good single,

'Apparitions' is going to be monste Randy Wells, senior VP of A&M. Island/Motown, is optimistic about an early national breakthrough for the group, "Obviously, rock radio in Vancouver and out west will be there early for this record, and we'll then try to break it across the country," he says.

Much of the Matthew Good Band's popularity bas been due to CFOX's enormous airplay of "Ghetto Astronauts." A different lineup of the act, an acoustic folk group with cello, violin, and piano, had previously released two cassettes independently, "Broken" in 1993 and "Euphony" in 1994, both on Good's Black Spinning Disks. Both sold "less than a thousand copies each,"

according to Weipert. Good says that in the first four months after its release, "Ghetto Astronauts" "sold maybe 800 copies. Then when 'Symbolistic White Walls' was released fin June 1996], the album started selling huge amounts

FROM FOLK TO ROCK

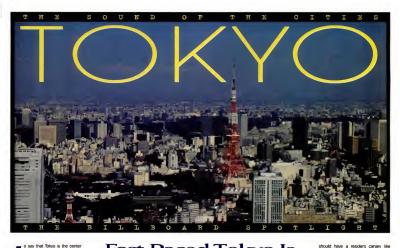
What's intriguing to many industry observers is how Good, a long-standing figure in Vancouver's folk scene, was suddenly transformed into an uninhibited rocker for "Gbetto Astronauts," recorded in the summer of 1995. "I got caught up in that whole [folk music] circle, and I hated it," says Good.

"It's terrible to get on a stage and play to people, thinking, 'I have nothing in amon with any of these people.' [The original lineup of the band | went into the studio and recorded eight songs and we were going to record another eight songs, but those songs were scrapped when the band broke up. Good decided to drop his folk band

and switch to rock music while in a hotel room in Edmonton, Alberta, on the final day of his group's 1995 national tour. "I was listening to the Pixies, and I just said to myself. 'I want to do something like this.' [The switch] was overnight. The funny thing about 'Last Of The Ghetto Astronauts' is that it's all acoustic guitars [played] through Mar-shall [amplifiers], I couldn't afford to buy an electric guitar. We sounded like a rock band even though we still weren't. There's a serious lack of bottom end on that record."

While Good's previous recordings had been rushed projects, "Underdogs" took two months of recording at Vancouver Sound and a month of mixing at Bank Junk and Genius studio in Lon

Booked by Courage Artist and Touring, the Matthew Good Band will open Aerosmith's Oct. 25 show at the Pacific Coliseum in Vancouver. This will be followed by a Canadian iaunt in support of "Underdogs." "We've been offered some oport slots for a national tour, but we'll probably do a national club tour by es instead," says Weipert.



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Corporate Headquarters And The City's Street And Ciub Scenes Set The Cutting-Edge Tone For Japan And Beyond

### BY STEVE McCLURE

body warning for make it in the Japanese music industry, whether it's an observation of the property of the pr

g is sail the long-term al. The effects of deci-

sions made in Tokyo head offices are felt all over this country of 125 million people almost instantly, while the pop-culture trends that emerge from Tokyo's street, club and "live house" scenes set the template for kids in the rest of the country.

goal.

tion agencies and concert promoters.

All of Japan's major media-newspa

pers, TV and radio-are headquartered in the Japanese capital. For any-

"The main reason why the head offices of all Japanese companies, including music companies, are in Tokyo is that almost every industry in Japan has to deal with government offices to get business permits or authorization or whatever," says Ketsumi Nishimura, executive director of music



### POST-WAR PROSPERITY Tokyo's rise as a

music-business center parallels the development of the Japanese music business as a whole, especially in the post-war era of economic expansion. Before World War II,

few Japanese families could afford luxuries such as phonographs, but the rapid increase in prosperity that followed the devastation of the wartime era meant that records became part of people's everyday

Another crucial factor in the rise of the Japanese music business was the strong American cultural influence that came with the 1945-52 Occupation and the enduring U.S. military presence. Many Japanese got their first taste of such genres as

country music, rockabilly and modern jazz thanks to the American Armed forces' Far East radio network (FEN). On the business side, pioneening music publishers, promoters and label executives often got started in the business by working at U.S. military bases, either as musicians or by sup-

plying talent. By the mid-90s, the Japanese music industry was the world's second-biggest, with pre-recorded music shipments worth more than \$6 billion annually. With so much of the industry concentrated in Tokyo, the Japanese capital became one of the world's major music certers.

#### THRIVING CLUB SCENE

One of the best places to get a feel for Toloyo's music culture is the club scene, one of the most fertile sources of new musical trends. Some styles techno and reggge, for example break out of clubland into the mainstream, while others, such as acidjazz, loungscorrietro pastiche and bossa nova, remain the preserve of the clubbing opponscenti.

Yellow usually tops lists of key Tokyo

clubs. The range of music that can be heard in its subterranean confines is all over the map, which is why the club publishes a handy monthly guide listing the genres being highlighted on a given night. It could be ambient, acidiazz. "80's house—any-

thing's possible. The DJ could be someone like well-known Japanese platter-spinner/ producer Satoshi Tomile or an overseas artist like the Irresistible Force.

Other clubs are more specialized when it comes to the musical menu. Acyama's Mix, for example, is largely a reggae place. At its post-midnight peak, it's packed to

the gills, and as the excitement level mounts and the room gets smoker and smokier, the oxygen level becomes dangerously low. One club habitué claims his cigarette lighter wouldn't light up on one particularly crowded Mix evening. Maybe they

should have a resident canary like they used to have down in the coal mines. Up Koto-dori in Aoyama is another important club, Blue, where the music ranges from jazz and Latin to '70s R&B and funk.

Many Tokyo clubs pride themselves on being hard to find, which helps create that vital only-we-know about-this place-se-t-must-be-cool when. The liner notes of one of the best collects of early-90s Tokyo cub music, best of early-90s Tokyo cub music, descriptions of several clubs, some of which insisted on not, having their address or phone number listed. Now that's cool, Some clubs, like Bar Adyarna, don't even have a sign—qual thave to know which door to try, ust have to know which door to try, but have to know which door to try.

Just nave to know which door to try. The best place to go in Tokyo to check out cutting-edge indie rock bands is Milk, in the Ebisu district. Based on the theme "eros and rock," Milk features a schlock-future decor

that recalls the Korova Milk Bar in "A Clockwork Orange." Sexual motifs abound. An old Betty Page film loops endless ly on one wall. At the main bar in the base ment, an illuminated display case features dil dos of all descriptions. Upstairs, the emphasis is on live-and very loud—indie music. The audience is evenly divid ed between hipper-than thou cluboid types, both

Japanese and foreign.

and hard-core indies fans. Milk is now a stop on the must-be-seen-in list of Tokyo night spots for visiting foreign showbiz celebrities.

snowbiz celebrities.

Other noteworthy Tokyo clubs include Jirocho (reggae, famous for Continued on page 66

### VITAL STATISTICS

On Air West, 2-3 Maruvama-cho. Shibuya-ku; Tel; 5458-4646 Capacity: 550-600 hy Parco 5E 32-13 VENUES

Shibuva-ku: Tel: 3477-8750 Capacity: 600-700 On Air East, 2-14-9 Dogenzaka, Shibuya-ku; Tel: 3476-8686

Capacity: 800 visshin Power Station, 6-28-1 Shiniuku, Shiniuku-ku: Tel: 3205-

Canacity: 830 Liquid Room, Hyumax Pavillion 7F, 1-20-1 Kabukicho, Shinjuku-ku; Tel: 3200,6821 Canacity 800-1 000

Club Citta, 4 Ogawacho, Kawasakishi, Kawasaki-ku; Tel: 3224-7888 Canacity: 1.200 Akasaka Biltz, TBS Square, 5-3-6 Akasaka, Minato-ku; Tel: 3224-0567

Capacity: 1,944 Nakano Sun Plaza Hall, 4-1-1 Nakano, Nakano-ku; Tel: 3388-

1151 Capacity: 2.222 Tokyo Kosei Nenkin Kaikan Hall. 5-3-1 Shiniuku, Shiniuku-ku: Tel:

3356-1111 Capacity: 2,406
Velfarre, 7-14-22 Roppongi,
Minato-ku; Tel: 3746-0055

Capacity: 2,500 Hibiya Yagai Ongaku-doh, 1-5

Hibwa-koen, Chwoda-ku; Tel: 3591-6388 Canacity: 2.664 HK Hall, 2-2-1 Jinnan, Shibuya-ku:

i: 3465-1751 Capacity: 3,677 on Budokan, 2-3 Kitano-maru

koen, Chivoda-ku: Tel: 3215-5100 Capacity: 14,130 Tokyo Dome, 1-3 Koraku, Bunkyo-ku; Tei: 3811-2111 Capacity: 60,000



HMV, 109 Building, 28-6 Udagawacho, Shibuya-ku. Strong in British/ European pop and "Shibuya-kei" artists

Tower Records, 1-22-14 Jinnan, Shibuya-ku. 53.000-square-foot flagship megastore, strong in U.S. catalog product and Japanese pop

Virgin, 3-30-16 Shinjuku, Shinjuku-Strong in British and European

and "healing" music

Wave, 6-2-27 Roppongi, Minato-Strong in world music, soundtracks

### Yamano Music, 4-5-6 Ginza, Chuo-

lai Flagship store in high-priced Ginza district, strong in Japanese pop and classical repertoire



Studio. 4-3-31 Kurlan,kita

3263-1097 Acts that have recorded here include Motoharu Sano.

Tamlo Okuda, Yousui Inque, Puffy Ulfuls, The Alfee, Dreams Come True, Takao Kisugi, Kei Ogura, Furniya Fujii, The Boom, Great 3. The Pete Best, Bonnie Pink, Sakebu Shikn-no Kai and the Collectors

On Air Azabu Studio, 2-24-13 Nishi-azabu, Minato-ku; Tel; 3498-4646 Among the artists who've worked

here are Tornoyasu Hotel, Norlyuki Makihara, Ami Ozaki, Yoshihiro Kai, V6, Minako Yoshida, Hideki Saijo, Masahim Motoki and Kazumasa Oda Kwoshiro Imawano Onkio Haus, 1-23-8 Ginza. Chuo-

ku: Tel: 3564-4181 Acts that have recorded here include Lindberg, Shang Shang Typhoon, Elephant Love, Tomoyasu Hotel Naomi Tamura, Tatsum Yamashita and Yukihiro Takahashi

Sony Music Shinanomachi Studio, 6-8 Minami-Motomachi. Shinjuku-ku; Tel: 3358-8071 Acts that have recorded here include Toshinobu Kubota. Herbie Hancock, Kodo, Puffy and Judy And Man

Victor Studio, 2-21-1 Jingu-mae, Shibuya-ku: Tel: 3263-0111 Acts that have recorded here Include Southern All Stars Shoons And The Rokkets, SMAP Koml Hirose I.la Ruschi Kawamura Cocco and Kenii Morita.



interFM, Contemporary pop aimed at expatri ate communi (broadcasts in English) J-WAVE (FM Japan), Adult pop NHK FM. Classical/

Tokyo FM. Talk/pop music

Fuji TV NHK (Japan adcasting Corp), one general and one educational Network (NTV) Continued on page 66

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#### Four Acts At The Fore Of The Tokyo Music Scene BY STEVE McCLURE

### SPOONPERM

Japan, the land that gave the world the cuddly animated character Heilo Kitty, is a nation obsessed with Cute. One of Tokyo's best punk bands, Spoonperm, deconstructs that obsession with the song "Panda," in which lead vocalist Mizuho Honda shows off her amazing vocal skills, switching from a piercing screech to a guttura growl in the twinkling of an eye. The band's 1996 debut album,

"Rest?" (Miracle Records), is classic angry punk, with a large dose of social satire. Honda used to be on the fast track to Jananese media superstardom Signed as a "tarento"-or ailamund entertainer—to major agency Yoshimoto Kogyo, she was slated to be the latest female co-host of popular midday TV show "Waratte Intomo. but a long period of illness put her career on hold. When Honda ered, she found that she'd been

left by the wayside and had to reestablish her showbiz connections on her own. That just might explain the anger in her singing.

### GREAT 3

In a country where record companies, retailers and the media divide music into well-defined categories with an almost obsessive real an eclectic-with-a-capital-F band like Great 3 is a hard sell indeed, Brian Wison and the High Llamas are the most obvious stylistic reference points for this band, but Hendrix, bluegrass, soul and Japanese "kayokyoku" pop are other key influences. The group's 1996 album, "Metal Lunchbox," took language non to now heights of molodigus conhistication and was one of the best things to hannen on the Japanese music scene recently. But because they're hard to pigeonhole. the band's albums haven't been huge sellers. Great 3 was formed in 1994. when guitarist Akito Katayose, bass Takakuwa and drummer Kenichi Shirane, who had been onehalf of the band Rotten Hats, left that band to form Great 3. Katavose, who writes most of the band's material, addresses heavyweight topics such as man's indecisiveness in the face of love and sings with a rare passion.

### COSA NOSTRA

Like Great 3, "Shibuya-kei" band Cosa Nostra challenges those attempting to pin it down in terms of genres: Latin, rock, acid-jazz, R&B and straight pop are just some of the possibilities. Although the band traces its oneins back to the early '90s, when nmducer Tetsutaro Sakurai began a project to put together recordings by

Dis based in Tokyo's ultra-cool Azabu district, it's only recently that Cosa Nostra has been getting anything like serious attention. The band's lineup now comprises two DJs, one bassist and singers Momoko Suzuki and leiko Oda. While the better-known Pizzicato Five revels in its archly camp sensibility. Cosa Nostra is more of a straight-ahead pop act, with emphasis



There are many new developments on the Tokyo club scene now," says Orta "And a lot of people who preferred foreign music and didn't pay

attention to Japanese music are changing their minds. I think that's because the econe is much improved and more sophisticated compared to what it was 10 years ago."

explains Suzuki. "Until recently. I used

to think English could express the

'groove' of emotions or feelings better

than Japanese, But, after listening to

many groove-oriented Japanese songs

by Onginal Love, El Malo, Cornelius

and the Escalators, I found I was

### TOKYO BIBIMBAP One of the newer groups on the

Tokyo music scene is Tokyo Bibimbap Club, a unique collaboration between veteran Japanese and Jananese-Korean musicians Their eponymously titled 1996 debut album on Toratanu Records is an obscure classic. Singer Pyeon Inia used to be the vocal teacher for Shang Shang Typhoon chanteuse Satoko Nishikawa, and it's easy to see why Nishikawa-an amazing singer in her own right-would want to learn from

Pyeon, Banging a Korean "changoo" drum, cutting an exotic figure in her traditional Korean "chima chogori" dress, she sings in rich, nowerful tones. Pveon used to share vocal duties with Japanese-Korean singer/ guitarist Pak Poe, who left TBC in

1996 to front his own band. TRC's Hirofumi "Hachi" Kasuga is one of Japan's best guitansts-"I'd put him in the same category as Clapton," enthuses an American musician who's a close observer of the Japanese music scene. Formerly with legendary '70s band Carmen Maki And Oz. Kasuga—like many Japanese rock musicians of his generation— eventually grew dissatisfied with the music biz and instead of pursuing pop stardom, started exploring the roots of

Japanese music 1 was playing Korean percussion instruments just for pleasure," explains Kasuga. "I lived in Korea for a year to study music. After coming hack to lange I ween't interested in Western nonular music: I wanted to do something different. I didn't imagine forming a band like Bibirribap. Everything happened spontaneously The music of TBC is equally rooted in the Korean "boncha" beat and reggar Somehow, TBC's eclectic fusion of Korean, Japanese and reggae music works, and the band puts on one of

the best live shows in Tokyo.



Yolom Bihimhan Club

rics. Cosa Nostra's latest album. "Trip Magic," is heavily indebted to various '60s and '70s archetypes. But this rich sonic palette never overwheims the songs' strong meiodies and beautifully produced commercial sheen. Suzuki and Oda sing in both English and Japanese "I don't feel any difference between singing in English and in Japanese,"

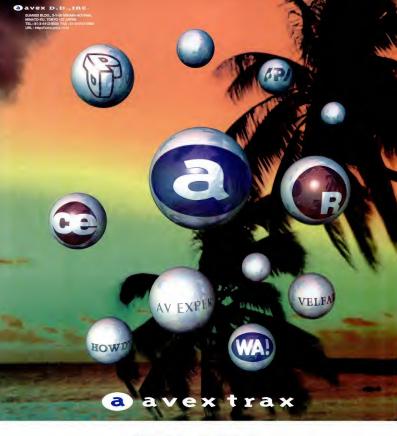
any Shibuya-kei act worth its salt,

there's a heavy retro element to the

band's music: phase shifters, Ham-

mond ontans, electric sitars, backward

guitars and distinctly hippie-esque



### a avex group

OTOMON'S SANCH Prime direction international Plance Promotion International HOMY INTERNATIONAL INC.

\*\*Prime direction international HOMY INTERNATIONAL INC.

\*\*Plance Prime direction international HOMY INTERNATIONAL INC.

\*\*Plance Prime direction international HOMY INTERNATIONAL INC.

#### MUSIC CAPITAL Continued from page 63

having a set of swings on which patrons can relax while digging the sounds). Maniac Love (techno), Juice, Matiste, J-Club, Afromania, Club Maruvama, DJ-Bar, Inkstick, Loop, Mico on (go-go girls in cages), DX3000, Montage (Latin), Agada Music Bar (falafel and jazz), Web, Lounge Of Digital, Nuba... the list

### RECORD-BUYER'S PARADISE

For a vanety of reasons-including Japan's retail-price-maintenance system which sets a uniform price for domestically pressed CDs and guarantees the availability of many obscure releases Tokyo is one of the best places in the world to go shopping for prerecorded music. Sometimes it seems you can find pretty much anything that's ever been committed to wax, tape or compact

disc in the city's myriad music stores. Shihuva hoasts the most music stores of any single Tokyo district, although Shinjuku is a close second. Shibuya specialty record stores, such as Dance Music Record, Warszawa and Manhattan Records, stock noth ing but old jazz and funk LPs and 12inch singles for the benefit of Tokyo DJs, producers and rare-groove afi cionados. Need those hard-to-find immy Smith or Donald Byrd riffs? Odds are you can find them at these

Such import-onented chains as Disk Union and Cisco boast amazingly deep catalogs of hard-to-find punk, independent and alternative releases.

Cisco has stores that specialize in genres such as reggae, house, techno, even classical, Towering above the Shibuya scene is Tower Records' 53,000-square-foot

flagship store. With its seven floors, each dedicated to a specific musi cal genre, the atmosphere is like a rtment store. HMV's main Japanese store is also

in Shibuva. HMV proudly claims that this store played a crucial role in developing the "Shibuva sound" by focusing attention on Shibuya acts in its Jananese non section. Many Shibuya record stores un-

ashamedly stock bootlegs sourced from all points on the globe, displayed right next to legitimate releases. Tokyo's bootleg capital, however, is undoubtedly in Shiniuku, just west of the train station. Several shops, often located in postage-stamp-sized apartments, sell an incredibly wide variety of bootleg CDs and videos, almost

entirely by Western artists. Another Tokyo retail landmark is the Roppongi flagship outlet of record chain Wave. Despite the chain's recent business travails. Wave's Roppongi store is still one of the best places to buy music in Tokyo, with particularly good soundtrack, world and jazz sections.

Other parts of Tokyo with good record stores include student-oriented district Shomokitazawa, Ikebukuro and even tony Ginza, where you'll find Yamano Gakki's splendidly appointed flagship store.

#### THE END OF A TRADITION

Probably the most famous example of Tokyo street/music culture is "hokaten Starting in the early 1970s, the street beside Tokyo's Yoyog Park (just up the hill from Shibuya) was closed to cars every Sunday to make nossible the weekly bokoten ("nedestrian paradise") extrava-

ganza. Bands ranging from the professionalsounding to the simply awful assaulted the eardrums of Sunday strollers in what became a worldfamous ritual.

One regular hokoten sight was the "takenokozoku" ("bamboo shoot tribe"), guys and gals dressed in American-

style '50s gear who looked like they were about to head off to the sock hop or the nearest numble. Their weekly hokoten performance was evidently the high point of their week. Top bands, such as current favorite The Boom, got their start as hokoten bands, so if you wanted to see tomorrow's superstars, Yoyogi Park on Sunday was the place to be.

VITAL STATISTICS Continued from page 64

Tokyo Broadcasting System (TBS) TV Asahi



(monthly unless otherwise indicated)

R&R Newspay published by Victor Entertainment Co. circulation 200,000 Foreign and tananese mck music

Adlib, published by Swing Journal Co., circulation 285,000. Fusion, black music Ongaku To Hito, published by

Ongaku To Hito Co., circulation 300.000. Focuses on music-personality interviews, also covers politics,

video and sports Girl Pop, published by Sony Magazines, circulation 200,000.

Japanese girl-idol pop Gigs, published by Shinko Music, circulation 200 000 Japanese rock magazine for teenage fans

Gultar Magazine, published by Rittor Music Co., circulation 200,000

For amateur musicians Gultar (Japanese edition of America's Guitar magazine),

published by Shinko Music, circulation 200,000. For amateur musicians Crossbeat, published by Shinko

Music, circulation 200,000. Coverage of foreign music Zappii, published by Recruit Co.,

circulation 300,000. Includes CD with latest chart entries. Focuses on new domestic releases. Covers music, fashion,

karaoke and trendy nightspots GB (Guitar Book), published by Sony Magazines, circulation 400,000. For high-school students and amateur musicians Swing Journal, published by Swing

Journal Co., circulation 300,000. Covers primarily foreign jazz. Switch, published by Switch ing Co., circulation

200,000. Sub-culture magazine Song Book, published by Son

Magazines, circulation 300,000. For karanke fans Band Yarouze!, published by ma Co., circulation

300,000 For amateur musicians BURRNI, published by BURRN Corp.,

circulation 200,000. Covers heavy metal Pati Pati, published by Sony

Magazines, circulation 400.000. Focuses on new Japanese artists for female teenage readers

Fool's Mate, published by Fool's Mate circulation 220 000

Focuses on domestic Japanese music and music culture. Music Life, published by Shinko

Music, circulation 330,000. Long established, popular among fans of foreign music Rockin' On, published by Rockin' On

Co., circulation 300,000. Leading Japanese music magazine, primarily covering foreign music. Editor-in-chies Youichi Shibuya is one of Japan's best-known music critics. Rockin' On Japan, published by

Rockin' On Co., circulation 180,000. Primarily covers the Japanese music scene.

What's In?, published by Sony Magazines, circulation 200,000. Covers both domestic and foreign



sahi Shin publishes Engishlanguage Asahl Evening News) The Japan Times (English-language) Mainichi Shimbun

(also nublishes English-language The Daily Mainichi)

Nihon Keizai Shimbun (also publishes English-language Nikkei Yomfuri Shimbun (also publishes

English-language The Daily Yomiuri)



"I think that, in the future, music will become something more personal, more individual-especially in Tokyo, where you have the greatest variety of music and Information in the world. The Japanese music scene is going to become the most active one anywhere. Ten years ago, I'd say New York was the place where all sorts of different cultures mixed

together. Now it's Tokyo. There may not be a large number of nationalities living in Tokyo, but the quality and amount of information you can get here surpass anywhere else in the world. And I think it's going to stay like that for quite a while."

-Tetsuva Komuro, producer

Through the years, merchants in the adjacent Harajuku district complained about the noise, and when large num bers of Tokyo's largely transient Iranian community started turning the area into a de facto bazaar on Sundays, the authorities clamped down. First they cordoned off the bit where the Iranians congregated, explaining that the area was to be replanted (presumably not with hamboo shoots), and in January 1996. hokoten was officially banned, Can't have too much of that sportaneous, grass-roots culture sprouting up, you know.

LIVE HOUSES For many of these bands, the next

step after achieving hokoten fame was to appear at a live house, such as the nearby Eggman, a prime showcase venue where bands try to sell themselves to laded members of the media and record-company talentsnotters

Bands appearing at Eggman range from hard-core punkoid ensembles to unclassifiable bands like the Pugs whose leader, keyboardist Hoppy Kamwama affects transpestite garb that makes him look like Mae West on a really bad day.

Over on the other side of Shibuya, at live house La Mama, the emphasis is on hard rock and heavy metal. Leather- and denim-clad youths of

both sexes sport outrageous, multicolored coifs of hair that say one thing very clearly: we reject mainstream society, since no established Japanese company would ever hire somebody who looks like this. Jack Matsumura, managing director

of BMG Japan's Arista Division, says there are just too many good bands on the Tokyo scene for the industry to sign them all. A lot of good new bands are com-

" Matsumura says. "There are ing up. our or five bands right now that I'd like to sign, but that's just too much for Avex D.D. chairman Tom Yoda is

somewhat less upbeat. "In terms of artist activities in Tokyo, there's nothing new, nothing strong compared to, say, a year ago," Yoda says, adding that the concert business in the Japanese capital is in good shape. Avex owns the Velfarre disco in the Roppongi bar/club district.

Club Quattro is one of the best laces in Shibuya to hear live music. Quattro is crowded, smoky and noisy, but the sense of immediacy of seeing top-notch Japanese and foreign acts in such an intimate setting is worth it. Artists appearing at Quattro cover every imaginable part of the musical spectrum, ranging from Tokyo-based Iranian musician/performance artist Sadato to the latest Tokyo girl groups or Japanese surf bands. Tickets to see show at a venue like Quattro cost

3,000 to 4,000 yen, with one drink

Other key Tokyo live houses include

eaven's Door in Sangenjaya, Loft in Shinjuku and Crocodile in Harajuku. Larger venues include the worldfamous Budokan (14,130 capacity), where the Beatles played in 1966 and where artists such as Cheap Trick and Bob Dylan have recorded live albums. the Tokyo Dome (60,000 capacity) and Nakano Sun Plaza Hall (2,222 capacity), as well as many midsized and smaller halls.

#### IN THE STUDIOS

Hitokuchi-zaka Studio, located in Tokyo's Ichigaya district, is generally reputed to be the No. 1 studio in Japan, Other important Tokyo studios include Sony's Shinanomachi Studio. JVC's Aoyama Studio and Avaco. Some labels, such as Avex Trax, have their own in-house studios. Studio time in Tokyo is incredibly

expensive—so much so that many top Japanese acts simply opt to record overseas, where cheaper studio time means less pressure. As long as Japan remains a highly

centralized nation, it's hard to imagine any change to Tokyo's status as the country's music macca. It's a simple case of being in either the boonies or the Big City-there are few alterna-

Special thanks to the Foreign Press Center, Japan, for their assistance in the preparation of this Spotlight.

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### **Merchants** &Marketina

### **Trans World Sees Record Earnings**

RETAILING DISTRIBUTION DIRECT SALES HOME VIDEO FINTER A

### Chain Looking At Strong 4th Qtr., Strawberries Deal

■ BY ED CHRISTMAN SARATOGA SPRINGS, N.Y.-At

Trans World Entertainment Corn's annual convention, held Sept. 7-10 here, chairman/CEO Bob Higgins let his troops know what kind of Christmas gift he wants to deliver to company shareholders. He said the



company's goal was to obtain earnings of 5 cents per share in the company's fiscal third quarter and then

\$2 per share in the fourth quarter. "But after seeing the excitement here [at the meeting], I won't change our goal to \$2.25 a share, but see no reason why it won't happen he said. Whatever the final result is,

at the least he expects a "recordearning" fourth quarter, he added. The Albany, N.Y.-based Trans World, which has 475 stores, is in a position to deliver such a performance, as the company spent 1995 and 1996 implementing a restructuring that is paying off in more ways than just earnings. At the closing of trading Sept. 25, Trans World shares were fetching their year's high of \$26.75, having climbed from a 52-week low of

One of the things fueling Trans World's success, Higgins told his employees, is the winning attitude displayed by field management, which needs to be reinforced at the store level. To remind everyone of his or her accomplishments and ensure that attitude continues to pervade the corporate culture, the convention's slogan was simply You're a Winner

"We have never seen the enthusiasm and the team spirit that we have seen today," said Higgins, "It is not on any individual that we are counting on; rather, it's working together. We have built the team to support you."

Higgins told the convention attendees it is important to understand how winners are decided n in the music retail industry. "It's not about being the largest as seen by competitors," he said. "It's how you maximize the assets you have

Later, in an interview with Billboard, Higgins expounded on the convention's theme. "The idea is that after what we have been through to get here, we wanted to acknowledge that it is behind us and that they are winners. Now, the company's job is to be the most profitable music retail World consistently delivers profits, that could fuel the chain's becoming the largest music retailer. "One eventually could lead to the other."

On vendors appreciation night at the convention, Higgins reminded suppliers that 1997 marks Trans World's 25th anniversary and

thanked them for their support. He added, "I look

forward to the next 25 years. This is the best business. It keeps you young for-ever." TRANS WORLD ENTERTAINMENT He also told suppliers that

the pending acquisition of Strawberries "will be he first of many acquisitions" by the reinvigorated Trans World chain. Trans World has signed a letter of intent to buy the 120-unit chain, which filed for Chapter 11 protection in February.

Speaking to Billboard, Higgins said that on Sept. 30, the U.S. Bankruptcy Court in Delaware will rule on "authorizing the sale," and if things go in Trans World's favor, he hopes to close the deal Oct. 8. Once the deal is closed. Trans World will operate 95 Strawberries stores as a senarate division in terms of merchandising, advertising, and purchasing, Higgins said. Ivan Lipton, president of Strawberries, will remain as president of the Strawberries division.

Distribution of Strawberries will be immediately shifted from that chain's Milford, Mass., warehouse to Albany. Higgins says he plans to keep the Strawberries warehouse open for at least six months to handle other tasks that will be neces-

sary to consolidate the two chains. After the warehouse is closed, he said, "we will develop a regional merchandising and buying office in the Boston market for Strawberries, which will include store operations, marketing, and merchandis-

ing Higgins said that Trans World will experiment with this approach because "we think we can learn a lot from this. We are keeping [Strawberries director of store planning | Paul [Grassol's team and

the majority of [Strawberries senior VP of merchandising] Al [Wilson's] team. All merchandise orders for the Strawberries stores will come from Al. We believe this is the way to maximize the shility of the (Strowberries) chain He said that Trans World will

keen the Strawberries name in the New England market, where that (Continued on page 71)



pilation label. Pictured, from left, are Steve Bunyan, head of special projects, fusic Club; Michael Koch, president, Koch International; Michael Rosenberg, VP of sales and marketing, Koch; and Jeff Tamarkin, consultant for A&R and editorial services. Music Club

### U.K.'s Midline Music Club Making Inroads In U.S.

BY FRANK DICOSTANZO

NEW YORK ... When Music Club of U.K.-based compilation label, launched its reissue recordings in the U.S. market last year, the British firm was certain its successthrough lower prices, value packaging, and strong retail support-could

he transplanted onto American soil "People tell us how competitive the U.S. market is, and that's true, but it's also competitive in the U.K., where we've made a name for ourselves and are the acknowledged leader in midline reissue product, asserts Steve Bunyan, head of spe cial projects for the label. He adds that the company has every intention of reaching the same pinnacle in the IIS

To hasten that climb, the label allied itself with Koch International, a leading independent distributor. "It was a perfect match," explains Bunvan. "Koch is an excellent company that wanted to add a midline label with strong potential, and we fit the

Music Club, based in Watford, England, is part of Music Collection International, a unit of VCI plc, a public company traded on the Lon-don Stock Exchange, Besides music, the firm distributes videos, computer software, and books. The label has a successful six-year track record in the U.K., with more than 300 titles and total sales exceeding 10 million

units According to Bunyan, the audio division, which began with six employees and is now up to 30, has seen annual growth of 20%.

Although the company entered the U.S. market just last November with 16 titles, the selections quickly grew to 45 titles, with plans to reach 50 by year's end. The vast array of categories include ska, jazz, try, world, and everything in be-

Five of its latest midline releases are a best-of from the classic reggae group Toots & the Maytals; a collection of raw English punk (featuring the Sex Pistols, the Buzzcocks, and the Damned); and three world music titles, "Kings Of African Music,"
"Made In Havana," and "Serenada."
Other titles include "The Great Songs Of Andrew Lloyd Webber: Pan

Pipes Album," "Rapture" by Nusrat Fateh Ali Khan, "Crazy Dreams" by Patsy Cline, "Green & Guitar: The Best Of Peter Green 1977-81," "Mahalia Jackson: Queen Of Gospel," and "Buddhist Chants & Peace Upcoming releases are "Marilyn

Monroe: The Essential Recordings This Is The Everly Brothers: 16 Of Their Finest Recordings," and "Township Jazz'N'Jive: Urban Swing Classics From The Jivin' '50s." Currently, one of the label's biggest sellers notes Runyan is "Nuovo Flomenco: 18 Hot New Sounds From The Streets Of Spain

Rather than drawing from its extensive British catalog, the label is tailoring its releases to the American consumer, creating new compilation and adapting others from the U.K. To that end, the label is working closely with retailers, consultants, package designers, and other experts to compile tracks that will appeal to collecors while avoiding music that has been over-exploited.

The idea behind this label is to break in new boundaries by doing things no one else does," says Bunyan, adding that the public has much broader taste than it is given credit

In terms of unit sales, Bunyan pects each title to sell a minimum of 10,000 units over three years, with some selling up to 50,000 units over the same perio -a sales pattern, he (Continued on next page)

### Rounder 'Baker's Dozen' Due Free Compilation CD A Lure To Cataloa

■ BY CATHERINE APPLEFELD OLSON ranges from bluegrass and zydeco to

WASHINGTON, D.C.-Like a proud chef dishing up a sampling of his finest culinary creations, Rounder Records has concocted a compilation album of some of its best-selling artists and is



giving it to distributors for free in a bid to whet appetites for its fall catalog-

restocking program.
"Rounder Essentials: A Baker's Dozen," which began shipping in early September, showcases 13 artists from the Rounder family of labels, including its Bullseye Blues imprint and singer, songwriter label Philo. The repertoire

folk and rock, with contributions from Alison Krauss, George Thorogood & the Destroyers, Nanci Griffith, Bill Morrissey, and others. Rounder is giving away one CD with every purchase of 10 units of any Rounder title.

Providing extras like the compilation has become a necessity in the highly competitive fall restocking environment, in which just about every label now peddles its catalog at discount prices, says Rounder GM Duncan Browne, "Our issue is, How do we break Rounder out from the pack, make it look more appealing, and give retailers some reason to think twice about their Rounder stock?"

He adds, "The whole point of a discount in the first place is to cause retailers to look twice. But if everyone in the world is giving a discount, your product looks just like everything else. "If you've got the entire Fleetwood

Mae eatalog at a discount and the Rounder artist | Rory Block catalog at discount, you know what retailers are going to do first," Browne says, "But getting this free giveaway that you can either sell or give to good customers might make them think, 'Gee, maybe I (Continued on next page)

chain, he said, noting that if Trans BILLBOARD OCTORER 11 1997

#### ILK'S MIDLINE MUSIC CLUB MAKING INBOADS IN ILS. (Continued from preceding page)

notes, the company experienced in the "Many of our titles have sold 100.000-150,000 units, and clearly a similar trend is emerging here but at

a much quicker pace."

Helping to drive those sales, he says, is the fact that the label has been able to strategically position itself between the leading reissue labels, like Rhino, while simultaneously achieving the sales volume of a super-budget line.

In addition, by targeting promotional and marketing dollars toward retail, including co-op advertising and listening stations, the label has been able to build in-store presence. "It's essential that our product be highly visible and promoted on the basis of low price and consumer value-after all, that's what we're all about."

Given Music Club's focus on quality at a midprice, Bunyan feels that retail ers should avoid displaying the recordings in budget sections. "We're really trying to target the lahel's in-store ning hy having it placed in its wn midline section alongside labels like Razor & Tie, but we're aware that we need more titles," he says.

Recent retail promotions have involved Tower Records, Blockhuater Music, Media Play, and Harmony

Tower, which launched our first U.S. promotion, focused on 15 of our titles in stores around the country says Bunyan, adding that the recordings were offered at a special introductory price of \$8.99 and advertised through print media, including the retailer's in-house magazine

And while competition will always be there, he observes, it is certainly not limited to other reissue labels vying for market share. Rather, the label sees itself also competing with front-line, top-selling artists, "The fact is a customer with \$20 or \$30 to spend on music has to make choices," he says. "That's why our product has to look exciting.

Although the \$9.98 retail price forces the label to work on tighter mar-gins in order to deliver the level of value it seeks, it also allows the retailer more opportunity to sell the prod-

Besidea traditional music retail stores, he says, "our aim is to sell Music Club product anywhere records are sold, including mass merchandisers, supermarkets, specialty retail, conve ence stores, gas stations, and any other outlet that carries music." He adds that the label has no intention of selling directly to consumers but will supply established online CD sites that

sell via the Internet. "We have a number of titles in Wal-Mart and Kmart, and I'm currently talking to Handleman and Anderson distributors to reach as many sales nues as possible," he says.

Ed Climie, director of huving for Philadelphia-based the Wall Music, a 157-store chain, says, "\$9.98 is a great price point for a quality reissue prod-uct." Still, he cautions, a strong marketing plan is ultimately what will help determine whether the product sells or

"If Music Cluh is going to offer a minimum of 16-plus tracks and/or an hour of music at \$9.98, how can I argue with that?" asks Sally White, owner of Sally's Place, a 600-square-foot store in downtown Westport, Conn.-especially, she adds, with so many reissues selling between \$11 and \$12.98. She stresses that customers are growing tired of paying higher prices for CDs. Nevertheless, she says, customers aren't going to huy something just because it's a good deal. "It also has to

be something they want." Interestingly, says Bunyan, "the reason we're so successful in the U.K. is that retailers and the consumer no know what they'll find on the Music Club label." He adds that the compar has built its reputation on eclectic titles that appeal to people of all ages.

'Our concern is that no matter what we release that it he right for the notential nurchaser." Of course, reaching the top in any

market isn't without its slippery slopes. "We've had to learn from othmistakes and do things better to get into the market," says Bunyan. "After all, the world wasn't waiting for another back-catalog compilation com-

#### ROUNDER 'BAKER'S DOZEN' DUE (Continued from preceding page)

better get going on the Rounder titles

The 13 "Baker's Dozen" acts represent Rounder's best-selling artists and "those who historically have a sales spike around holiday season and who have reasonably substantial catalog on Rounder," Browne says.

he success of the campaign hinges on the education of Rounder's prima-ry distributors. Distribution North America (DNA) and Bayside, about the promotion so they can pass the information along to retail accounts.

"This is confusing to our distributors. They don't know what to do with something free, and it forces them to call us and talk about it." Browne says. "We are working closely with them. We want to ensure that six months from now we don't want to visit distributors and find a dusty hin full of these CDs "

So far, the plan appears to be work-

;. "It's free, and that's something that doesn't happen often," says Jim Col-son, GM of DNA, who notes he has not seen many promotions of this sort. He says he has been receiving calls from many retailers hased on the first round of its restocking program, which ran Sept. 2-19; DNA's second restocking round runs Oct. 27-Nov. 1. "There's a little bit of 'What's the

catch?' coming from the retailers, and when they find out there is no catch. they are really excited," he says. Colson adds that the majority of the retail accounts he has spoken with plan to give away the compilation to customers in a variety of ways. For Browne, it makes no difference how retailers dish out their "Baker's Dozen," as long as the albums prompt them to stock more Rounder reper-

"Some are going to give it away to tomers for every Rounder Records title they purchase or for every \$50

worth of product they get in the store. Some are going to sell it for a couple of hucks and put the profit in their pocket or insert it into focused customer mailings that will go out with their holiday catalog," he says. "To

doesn't matter. We just want retailers and consumers to feel that Rounder is presenting them with something of greater value Browne says he expects the promo-

tion will mostly interest merchants that earry significant catalog product, as well as specialty independent merchants. "It lends itself to retailers that chants. "It lends itself to retailers that are more attuned to selling and stock-ing catalog," he says. "HMV is very excited, and Virgin and Tower also are going to do some cool stuff with it."

Although it is too early in the promotion to garner any chinment or sales figures, Browne projects an increase over last year's restocking numbers. Colson says he is "not certain there will be any compilations left" by the end of the year, but if there are, DNA will find a way to sell

### newsline...

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has urged major music distributors to begin tagging CDs with electron-

ic security tags by the end of the first quar-ter of next year. NARM says it polled members and determined that placing tags on one of every three CDs is an acceptable level of fractional tagging. The trade organization also says it will conduct more evaluations of the technology and its imple-



mentation. Progress on source-tagging ground to a halt last year after mentation. Progress on source-tagging ground to a line new year lawsuits were filed by retailer Target Stores and tag manufacturer Checkpoint Systems against NARM and PolyGram, which had begun applying tags made by Sensormatic Electronics. The suits were settled out of court, but the process remains stalled,

BORDERS GROUP has agreed to purchase Books etc., a London-based 22-store book retailer in the U.K., for an undisclosed price. After the deal closes Oct. 20, Books will be operated under a new Borders subsidiary, BGI U.K., headed by Books' current chairman/CEO, Richard seph, and his existing management team. A spokesman for Borders says the plan is to open superstores in the U.K. similar to those in the U.S., which sell a full line of music. Borders Group also says it has opened its first Pacific Rim store, in Singapore. The outlet sells more than 200,000 book and music titles and has a cafe. TELE-COMMUNICATIONS INC. says its board has approved a stock-

repurchase program, in which it may acquire up to 31.3 million shares of TCI Group common stock and up to 11.2 million shares of TCI Ventures Group stock. Earlier the Englewood

Colo.-hased TCI announced that its TCI Music subsidiary was acquiring Paradigm Music Entertainment Group, operator of the SonicNet and Addicted to Noise World

Wide Web sites, for TCI stock valued at \$24 million and the assumption of \$6.5 million in debt. TCI Music acquired DMX, a digital audio programmer, in July and announced its intention to huy the Box Worldwide.

WESTINGHOUSE ELECTRIC received approval from the Internal Revenue Service (IRS) to allow the acquisition of Gaylord Entertain-ment's two major cable networks, TNN and CMT. The IRS had to rule on the tax-free status of the Gaylord/Westinghouse merger and the spinoff of Gaylord's other properties to its shareholders. Westingouse also owns 77 radio stations and has announced an agreement to purchase another 98 stations from American Radio Systems.

MEMOREX has increased its visibility in the MiniDisc market with the introduction in September of three 74-

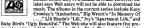
minute discs packaged as single units or in packs of two or three. The suggested retail prices for the discs are \$6.99 for one, \$13.99 for two, and \$19.99 for three. The company says it ects the MiniDisc to catch on in the U.S. as it has in Japan, "where

*'Memorex'* 

MiniDiscs have all hut replaced audiocassettes as the portable recording media of choice.' N2K says it has reached agreements with radio syndicator the Alhum

Network that give N2K's Internet cybercast programmer Rocktropolis rights on the Net to various syndicated radio shows with major recording artists. New-media music company N2K operates online music merchant Music Boulevard ATLANTIC RECORDS has launched a series of online alhum-premiere

events for developing artists on its World Wide Weh site (http://www. atlantic-records.com), including playbacks of the new albums before they're available at retail. However, the label says Weh users will not be able to download the music. The alhums in the current series include Kacy



viously released U.K. alhums hy Bahy Bird. The events will also include artist interviews and videos SEAGRAM, parent of Universal Music Group and Universal Pictures

announces that its hoard has authorized the repurchase of up to 6.4% of its common stock over the next 12 months. That amounts to 22.8 million shares, which are worth \$812 million at current prices. Earlier, Seagram said it would purchase the 50% atake it didn't already own in the USA Network cable company from partner Viscom for \$1.7 hillion cash.

#### EXECUTIVE TURNTABLE

DISTRIBUTION. PolyGram Group Distribution in New York promotes Van Fletcher to senior VP of sales and hranch distribution and Curt Eddy to senior VP of field marketing. They were, respectively, VP of sales and VP of field marketing.
Universal Music and Video Distri-

bution in Los Angeles promotes Blilye Sluyter to manager of merchan dising services. She was national merchandising coordinator.

Word Distribution in Nashville names Boh Elder executive director of marketing, Keith Stancil director of general markets, Dusty Wells director of national accounts. George Gates director of enecial markets and Chuck Klein field rep. They were, respectively, senior music buyer at Family Christian Stores. sales rep at WEA Distribution, Tennessee field rep for Word Records. national sales manager at Word Dis-tribution, and tele-sales rep for Word





ETD in Houston promotes Wayne Carter to executive director of Cana

dian operations. He was GM of the Toronto hranch.

Big Daddy Distribution in New York appoints Harvey L. Frierson Jr. label manager, He was an R&B music producer. HOME VIDEO, LIVE Home Enter-

tainment in Los Angeles appoints Jeffrey D. Fink executive VP of sales and distribution. He was VP of sales and marketing at Epic Productions Inc. and Vision International home video division.

#### TRANS WORLD SEES RECORD EARNINGS

logo is strong. He also seid Trans World plans to grow the Strawberries brand in that market. If this approach proves successful, Trans World will open more regional offices, which will allow the company to dominate markets.

rthwest By East West. Virgin Records ertist Julia Fordham gave a private

about 120,000 businesses worldwide. She is promoting her latest album, "east

show recently et the Sesttis offices of AEi Music, e progremmer of music to

wast." Shown, from left, are David Clifton, guitarist; Mark Leader, director of

broadcast programming, AEI; Fordham; Lisa Stanley, VP of music program-

ming, AEI; and Keith Chambers, label relations, AEI.

Going forward, Trans World plans to grow organically and through acquisitions. With acquisitions, "not only do we get stores, but we get good people. Strawber-ries is an example of thet. We are

excited to get people of their caliber to be on our team in the future." Higgins claims.

Looking at organic growth, Higgins said that Trans World will open "bigger and more powerful stores." As an example, he pointed to a store the company opened in Waterbury, Conn., recently that consists of a Record Town/Saturday Matinee combo store and a Dream Machine arcede, with two separate entrances. Moreover, he said that Trans World is about to open an FYE store in Albeny at the Colonie

Center That store will take in 27,000 square feet and carry music, CD-ROMs, videos, and comic books and will have a "great children's depart-ment," Higgins said. "It will have everything for the music and video lover." The company plans to open two more FYE's in the Detroit area, he added

At the closing of the Trans World convention, Higgins told employees that the company is on the verge of facing "the ultimate challenge. We have the opportunity to be great and become the industry leader. We are on the verge of having our best yeer in our history.

"We must seize the opportunity, be continued. "We have to be the best entertainment company in the industry. Are you ready? You're damn right you are."

# **Allegro Honors Employees**

More than 150 people attended independent distributor Allegro's annual Label Conference, held this summer in Portland, Ore. Portland-based Alle-gro, led by president Joseph Micallef, exclusively distributes a catalog of more than 10,000 music and video titles.

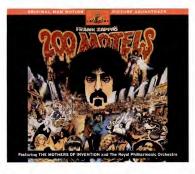


Joe Parker, who is based in Beverly Hills, Calif., was named sal man of the year, Parker, left, is shown with Ted Lambeth, Allegro's national sales manag-



Matt Costine won the Buildog Award, which recognizes persistency; and Portland-based Beth Smith took the best merchandiser award, Shown, from left, are Shaw; Costine; Joe Parker, sales rep; Smith; and Ted Lambeth, national sales manager

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# Merchants & Marketina

# **Financial Pangs Sharpen For Nobody Beats The Wiz**

the Wiz is up on the tightrope again. The chain did not make payments to most of the major music suppliers in September and, as a result, is current ly on hold with those vendors, sources months with most major independent music suppliers, sources note.

say. In addition, the Carteret, N.J.based chain has been on hold for This latest turn of events comes two

it had reached an agreement in principle with its bank to extend its \$200 m lion line of credit through 2000, which it said would assure a steady flow of merchandise into its stores (Retail Track, Billboard, July 19).

That deal has never closed, acknowledges a company spokeswoman, Trish Geoghegan of Bozell Sawyer Miller Group But whether or not it closed is

The Wiz has been struggling to meet its accounts payable since Ja the key question at the time the banking deal was announced was how much of the \$200 million had been drawn

clined to answer that question

NEW YORK,

NEW YORK:

HMV, which

claims to be the

dominant seller

of CDs in Man-

hattan is mak-

ing a move to

solidify that

claim. It is open-

But one might read an answer in the action of the Wir's management, which all year has been seeking an equity investor. To date, despite numerous rumors, nothing has materialized. Stay tuned.

ing a store on 125th Street, the pre-mier retail street in Harlem. HMV will

build a 15,000-square-foot, two-level

store in a retail and entertainment

complex that will be known as Harlem

USA. That complex, which will take in

screen Cineplex Odeon theater and a

Disney Store.

Bob Williams, VP of real estate at

HMV says that HMV continues to

seek appropriate opportunities nation-wide, "As the No. 1 music retailer in

the world, and with the U.S. market

still the largest in the world, for us to maintain our status, we have to be a big

player here," states Williams. "We

ket, and that is our goal, to become a major player in the U.S."

ave a huge commitment to this mar-

As for Manhattan, he says that with

stores planned for Times Square and

290,000 square feet, will include a nir

down and how much was still available to the Wiz. In July, Geoghegan de-

tribution North America (DNA) is shaping up under new GM Jim Colson. He has named John Ruch to be label relations manager, replacing James Williamson, who is leaving the company. Ruch held that position for DNA when the company was jointly owned by Valley and Rounder Records. Also, Kathy Hope, formerly a director of advertising at Independent National Distribu-

> There have also heen changes in the sales force according to Colson, who previously was husiness manager for

the company. Michael Quarterson is handling the New England area, while Laura Ellsworth will handle Southern California.

Furthermore, Colson says, the company is looking to add a field marketing staff in several major markets around the country. Six of those positions will be part time, meaning that the company will look for either college students or independent sales representatives who handle other product lines as well. The seventh position, which will be based in Nashville, will be full time.

A NUMBER OF READERS have called to say they were surprised that Joe Bianco, founder of the Alliance Entertainment Corp., is stepping down from the management team but would retsin his spot on the board (Retail Track, Billboard, Oct. 4). But it really shouldn't have been a surprise, because



tors Inc., has joined the company as marketing direc-Musical Journey



THE LION KING

3 new songs written by Elton John & Tim Rice.

Live cost performonces of "Circle of Life."

"Con You Feel the Love Tonight," "Hokuno Matota,"

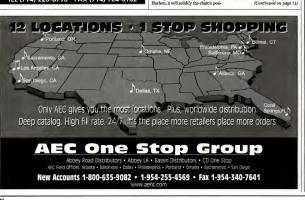
"I Just Can't Woit to Be King," and "Be Prepored."

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# Hi Horse Imprint Steps Out With A Freddie **Roulette Set: Paulstarr Acquires Startup**

HORSIN' AROUND: When an independent distributor gets involved with a record label, either via a joint venture with an existing company or a start-up opportunity, the words "proprietary xduct" usually crop up. But those words don't escape the lips of Robin Cohn, president/CEO of San Rafael, Calif.-based City Hall Records, when he talks about his company's new imprint, Hi Horse Records.

Strange as it may seem, the label sounds more like a labor of love. Hi Horse has just released its first album, "Back In Chicago," by lap steel guitarist Freddie Roulette. The album was produced by Larry Hoffman, the writer and musicologist who compiled last year's historical boxed set "Mean Old World: The Blues From 1940 To 1994" for the Smithsonian Col-

lection of Recordings (Billboard, July Cohn says that he and Hoffman have known each other for years, since the two of them played together in bands in San Francisco. "His thing is music; my thing turned out to be business,

Cohn says. He adds, "We were kicking around this idea of doing a Freddie Roulette album for years, until I said, 'I'm ready.

The record is a godsend for blues fanatics, since Roulette, best known for his work as a sideman with Earl Hooker, Charlie Musselwhite, and others, has only rarely recorded as a leader. His only other album, "Sweet Funky Steel," was issued by Janus Records in 1973 and has long been out of print.

More's the pity, for Roulette is a staggeringly great guitarist who con es up the most lavishly lunar sounds in blues out of his lap steel. He's been given his head on "Back In Chicago, which was recorded in the Windy City with backing from bassist and Delmark Records artist Willie Kent's band the Gents; Evidence Music's Chico Banks sits in on second guitar. Chicago blues expert Dick Shurman contributes some typically thoughtful liner notes

Roulette, who is also a fuzzily ingratiating vocalist, drops some serious steel on dynamic, slip-sliding covers of Albert King's "Everybody Wants To Go To Heaven." B.B. King's "The Thrill Is Gone," and Santo & Johnny's classic instrumental "Sleep Walk." The album highlight may be the 10-minute closer "Laundry Mat Blues," on which Roulette engages in an uncanny "vocal In all, "Back To Chicago" is a very

welcome set by a spectacular, criminally unsung instrumental wizard, and it's an outstanding bow for City Hall's Of the label's future plans, Cohn

says, "It's kind of open-ended . . . We want to do original music that needs to be documented. I plan to keep it going and do things that I like, things that deserve to be recorded." He says another Roulette set will probably be fortheoming.

Not surprisingly, Hi Horse is bei distributed exclusively by City Hall and New York-based Twinbrook Music, which is partnered with the California distributor in the national



by Chris Morris

operation Mutual Music. But don't call it "proprietary prod-

PAULSTARR ON THE MOVE: With the contracting indie distribution picture offering opportunities for regional companies with longer reaches, Paulstarr Distributing in Chanhassen, Minn., has spread westward with the acquisition of Startup Marketing in San Diego.

Startup, a distribution and label repsentation firm founded by Michael Dion, formerly with Texas-based wholesaler Music Distributors Inc., will now assume the additional handle Paulstarr-West. Paulstarr had previously handled Startup's fulfillment.

Paulstarr, which has a warehouse and home office in the Twin Cities area and a sales office in Flint, Mich., has previously concentrated its efforts in the Midwest and Great Lakes regions. Its establishment of a base in Southern California comes at a time when the indie distribution ranks in the region have been thinned, with the shuttering in August of the soon-to-be-defunct Independent National Distributors Inc.'s long-running L.A. branch (formerly California Record Distributors) (Billboard, Aug. 30).

FLAG WAVING: Jim O'Rourke is

not a lazy guy.
The Chicago-based guitarist, until recently partnered with David Grubbs in the experimental group Gastr Del Sol, has appeared this year on albums by former Flag Waver Edith Frost and Smog (the latter of which he also produced); produced a new album by guitarist (and O'Rourke avatar) John Fahey, "Womblife," for Atlanta's Table of the Elements; and released two solo albums of his own-"Happy Days" on Fahey's Nashvillebased label Revenant Records and the new "Bad Timing" on Chicago-based Drag City Records. There is also a Gastr Del Sol album, "Camofleur," in the can; Drag City will issue it in early

With so many irons in the fire, O'Rourke decided it was time to leave Gastr Del Sol, in which he played a pivotal role for three years.
"It was taking up too much of my time," he says. "I'm the engineer in the

band, and the records got increasingly studio-oriented . . . Also, I'm not into doing the same thing over and over again. The reinvention quotient was not large enough."
O'Rourke appears to be in the

process of reinventing himself on his diverse recent records. "Bad Timing" places O'Rourke's finger-picking in a large-band framework that features strings, Ken Champion's deft pedal steel guitar, and startling bursts of march-tempoed brass work. Fahey's albums "Of Rivers And Religion" and "After The Ball" and Van Dyke Parks' orchestral arrangements come to

O'Rourke says of this often buoyantly humorous work, "I've been really happy with how it's confused people ... I wanted to be funny, contrary, per-

"Happy Days" cleaves more closely to the work of O'Rourke's early inspirations-compositional minimalists like Steve Reich and Philip Glass. The 47-minute piece is essentially a guitar drone that is eventually overwhelmed by the hum of an antique hurdy-gurdy (purchased with funds supplied by Fahey).

(Continued on next page)





BILLBOARD OCTOBER 11, 1997

# Merchants & Marketina

#### TELARC TIES IN WITH BOOK CO. FOR 'NATURE OF AMERICA' SET (Continued from page 16)

photo of the natural world." The CD compilation has been serviced to 350 commercial and public classical radio stations and will be the subject of a series of radio promotions handled by Telarc in October, including giveaways of the book, CD, hiking boots, and backpacks. Telare is not working an emphasis track to radio, and stations "are encouraged to play what's conducive to programming for that date," according to Vikki Rickman, Telare's manager of national radio pro-

motions.

The disc is equipped with enhanced CD capabilities, including about 50 images from the book that appear in a slide-show format along with music from the CD when played on appropriate CD-ROM players, says Saslow. The promotion that we get as a result of pictures from the book being on the [enhanced] CD will inspire people to buy the book," says Amphoto Art or editor Robin Simmo

The book "The Nature Of America" was co-authored by professional nature photographers Bill Forteney and David

Middleton. According to the book's foreword, 33 well-known photographers were asked to photograph "what they cherish most about wild America."

Amphoto Art then selected the most impressive 204 photos from the 5,000 images submitted, interspersing the photos with essays on the natural history of 12 "ecoregions," or geographical areas in the U.S. and Canada, that were

designated by Middleton The book is printed in Italy and features a large format and glossy pages so the photos "are given a very impres-sive presentation," says Simmon, "This is a book for everyone who loves nature," she adds.

The Telare CD tie-in was devised by Renner and Forteney Renner an avid photographer, bad been on photographic exhibitions with Forteney and became excited about involving Telarc in the project, which is the first-ever book tie-in for the company.

The book and CD are being so separate items at retail. The CD, which was released Oct. 1, will retail for \$13.99-\$16.99, and the book, released in September, has a cover price of \$49.95. According to Saslow, large-chain book retailers that carry the CD are being encouraged to display the book and CD

RETAIL TRACK (Continued from page 72)

for almost two years, Bianco had been trying to take a less active role in the company. By mid-1995, Bianco apparently realized that he needed a strong masic operational personality to run the company, and he began to search for someone strong enough to dominate all the infighting within the multi-tiered

In January 1996, he began talking to Al Teller, and in August of that year he finally reached a deal with the former head of what is now known as the Universal Music Group. Since the day that Telier came aboard at Alliance, he has been running the company in every sense of the word. Bianco completely withdrew from day-to-day operations and focused on trying to bring in an investor. After the company filed for Chapter 11 and the creditors' committee began to look for ways to cut overhead, Bianco became the likely candidate to leave the company.

MAKING TRACKS: Jim Scully, formerly senior VP of sales at Epic Records, assumes that title and similar responsibilities for the Epic Records Group. Reporting to him are Bob Freese and Craig Bruhn, who are both named VP of sales for the Epic Records Group. Freese, who previously was VP of marketing at Epic Records, will oversee sales for that label, while Bruhn, formerly branch and sales manager for Sony Music Distribution's mid-Atlantic branch, will oversee sales for 550 Music and Crave . . . Scott Simons, VP of customer financial services at EMI Music Distribution, has left the company, Merrily Shneider, who joined the company in February, has assumed a major por-tion of his responsibilities. Her title is VP of credit and collections . . . Dave Roy, director of music purchasing at Camelot Music, is leaving the chain to join the supplier side of the fence. He will join the special projects department of Madacy, a supplier of budget and music video product.

near one another in the store or, says Simmon, to display both items in a gift area or feature section. "The marketing juggernaut here is that since it's essentially a classical compilation. there's not a lot of opportunity to crossmerchandise between the two sections-though [larger retailers] are giving great buys for both products,

Both Amphoto Art and Telare are working to sell both "Nature Of Ame ica" products to the same stores. "Anywhere the book is sold I think is a natural for the CD," says Renner. The Nature Company, according to Simmon, is featuring the book as one of four books in its stores this sesson but has yet to pick up the CD. Amphoto Art has advanced more than half of its first-

print run in the first month, and its

sales representatives predict sales of

sales representatives predict sales of 20,000-40,000 copies a year "for the foreseeable future"—strong sales for a book of this type, according to Simmon. Catalog retailer Land's End will feature both items in its holiday catalogs, which will give the products "7 million-8 million impressions on the public, according to Saslow. Land's End became interested in the project because of the foreword by the late Charles Kuralt. The catalog layout for the book and CD will feature text by

Kuralt interspersed with photos "It's an unusual package," says Ja Reeves, creative manager at Land's End. "Everything about [the project] is quality from start to finish, which is in keeping with the kinds of items we like to offer our customers." Adds Renner, "There's not much of a

track record out there. But this is really breaking new ground for us in exploring new markets."

Amphoto Art is the photographic art book imprint of Watson Guptill, the book publishing division of BPI Communications Inc., Billboard's parent

#### INDEPENDENTS (Continued from preceding page)

"It's not really an intellectual thing," O'Rourke says of this austere, rigorous

work. "It's about the sound-it's that overtone/undertone thing I enjoy." He has performed the piece live, to evidently disquieting effect: "I sit on the stage with just a little light, sometimes in this box I've built, and I continue to play through the whole thing, even though you can't hear me." For his next studio project, O'Rourke will again mine the droller side of his

musical personality: "I'm going to pick songs from the '80s-that's a period when production sucked, that superartificial period . . . The songs were all lost, because the production was so bad." His collaborators will include such Chicago musicians as Bill Calla-han (aka Smog), Sam Prekop of the Sea And Cake, and former Ministry and Revolting Cocks member Chris Connelly





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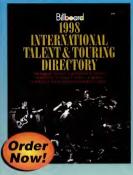


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Billboard.

# OCTOBER 11, 1997 Top Pop. Catalog Albums.

WEEK	UAST	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RICK SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY SOUND'S CARP ARTIST LIGHT A MANUSCROSSTRUUTING LIGHT STUD, LIST PRICE) TITLE	
1	3	* * NO. 1 * *  ELTON JOHN A GREATEST HITS ROCHET 512512/AMM (7 96.01 98)  GREATEST HITS 3 works at No.	
2	2	FLEETWOOD MAC ▲* GREATEST HITS	,
	1	METALLICA A* METALLICA ELEKTRA 6113 906 (10.90/16.90)	1
4	Ť	NO DOUBT A*  TRAGIC KINGDOM  SOLINDIPACK A*  GREASS	4
	5		1
5	-	POLYDOX 42 50 59 AM 1 (3 99 17 98)  PINN FLOYD A**  CAPYOL 46901* 19 98/15 98)  DARK SIDE OF THE MOON  CAPYOL 46901* 19 98/15 98)	ı
8	- 8	BOB MARLEY AND THE WAILERS A' LEGEND	+
4	5	VARIOUS ARTISTS A  UNIOUS ARTISTS J  JOCK JAMS VOL. 1  TOMMS IOU 1137 (In Sect 58)	+
8	8	TAMES TAYLOR A GREATEST HITS	+
5	5	ALANIS MORISSETTE #10.  MANUS MORISSETTE #10.  JAGGED LITTLE PILI MORIENZ MORISSETTE #10.	
31	11	MANUFACK 2019 1 MASSIVER BROS. 120 SQ 16 SQ 16 SQ 18 S	- 1
16	16		1
12	5		- 1
16	12	DOF JAN 1271127MENEURY (7.98 EQ/11.98)	1
16	16	BOB SEGER & THE SILVER BULLET BAND A GREATEST HITS	1
16	16	SARAH MCLACHLAN A* FUMBLING TOWARDS ECSTAST NETTWERK 18729/AKS54 (10 98/15 98) 22	- 1
16	_	ELTON JOHN ▲ GREATEST HITS 1976-1986	T
11	16	MG 1008110 96212 983  EAGLES A* HELL FREEZES OVER GUTEN 24725 (12 0007 98)	1
16	16	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEAR	
	15	GARTH BROOKS A' THE HITS	3
16	13	ELTON JOHN & GOODBYE YELLOW BRICK ROAD ROCKT 201199444 (10 9917 981	7
30	-	JIMI HENDRIX A' THE ULTIMATE EXPERIENCE	+
21	24	THE ROLLING STONES A* HOT ROCK!	- 1
23	-	SHANIA TWAIN A' THE WOMAN IN MI	4
20	36	MERCURY 522886 (10.98 EQ/16.910	
16	16		_
29	16	TOM PETTY AND THE HEARTBREAKERS ▲* GREATEST HITS MOX 10813 (1/1.96)7 991	1
20	23	BONE THUGS-N-HARMONY &* E. 1999 ETERNIU RUTHELSS SCHRÜBE LATHITY (LIG 18615-186)	- 1
27	78	VAN MORRISON A* THE BEST OF VAN MORRISON POLYDOR BALEFOO SMALE SMA	. 1
16	16	2PAC ▲ ME AGAINST THE WORLD	- 1
29	11	GARTH BROOKS A " NO FENCE:	3
30	38		3
37	20	ANIS JOPUN ▲*  OULIMIN 44893 9-98 EQ15 989  IANIS JOPUN ▲*  OULIMIN 44893 9-98 EQ15 989  GREATEST HITS	3
			1
32	38	BUSH A* SIXTEEN STONE	: 1
37	33	GUIS N' ROSES A*  APPETITE FOR DESTRUCTION	
34	16	CEFFEN 24148 (7.9612.96) ENIGMA A ** MCMXC A.D	_
16	34	CHURCHA 86224M/RGIN (10 96/16 98)	1
38	38	WU-TANG CLAN A  IOLD GLISSYNCA TILOBUSE 980  AEROSMITH A*  GIFFON 247 IN INC 39817 980  BIG ONE:	ш.
37	45	GETEN 24719 (12 98) 17 98)  RAGE AGAINST THE MACHINE ▲ RAGE AGAINST THE MACHINE	
16	20	Elno 52959* (10,58 EQ16-58) 488	_
16	43	HOLLYWOOD 161265 (10 9W/17 98)	_
40	30	ABBA A P GOLD POLYBOR 517007346M (10 98/17 98)	1
16	48	WARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME:	
42	32	TRACY CHAPMAN AT TRACY CHAPMAN	
43	48	METALLICA &* RIDE THE LIGHTNIM MEGACINE 1039416 300	3
44	37	BILLY JOEL A* GREATEST HITS VOL. 1.8.1	1
45	31		4
	10	METALLICA A' MASTER OF PUPPET:	S
46	49	BEE GEES ▲* BEE GEES GREATES	r
47	27	DAVE MATTHEWS BAND A* UNDER THE TABLE AND DREAMING	
48	39	#(LA FORCE I TO JEGOS DEL  WILLIE NELSON ● SUPER HITT	
48	25	PRINCE & THE REVOLUTION A PURPLE RAIS	
50	50	WARKE 6905, 25110 7 9931 99	٠.

older albums. Total Charl Weeks column reflects combined weeks 200 and Top Pop Catalog Albums. 

Recording Industry Asso. Of 500,000 units. 

A RIAA certification for sales of 1 million swith a numeral folionism (the symbol. "Asternix indicates vingt I/P is wit for BMG and WEA, labels are suggested list. Tupe prices marked lamit praces, which was projected from wholesale prices. 

Bindicate 0 1997, Belboard BPI Communications, and ScundScan, Inc.

it seems to me, with writing hit records... that on't the issue with this oum...WE JUST WANTED to water good conde -Tony Asher, Ivricist

T IMAG A MITEURIAN'S ALBUM, It was something that every musician would ave to appreciate because of the techniques' -Churk Britz e painee

'We didn't know the name of the song. We just knew was BUILDING INTO A HELLUVA FEEL." -Bully Stronge, gul

apart: THEIR MUSIC SPEAKS FOR ITSELF." -Carol Kave, bar

THE BOX SET YOU THOUGHT WOULD NEVER COME OUT.

NOVEMBER 4

EMI-CAPITOL

PART 1 of 3 Next Week: The Choir

# **Remastered Disney Soundtracks Ready For Retail**

WHAT'S THE SCORE? Three more remastered soundtracks from Disney animated films will hit stores Oct. 14. "Dumbo," "Lady And The Tramp," and "The Jungle Book" are part of Walt Disney Records' collectible series of classic soundtracks. which bowed earlier this year with "Bambi," "Cinderella," and "Sleeping Beauty"; recently rereleased was "Mary Poppins." Each digitally remastered recording comes with a full-

enter lyric book There had never been a soundtrack released for "Lady And The Tramp. which debuted in theaters in 1955. Producer Randy Thornton pulled together the album's 22 tracks after searching them out via inventory

tracking sheets. "The Jungle Book" soundtrack release coincides with the movie's release on Buena Vista Home Video. In addition to Terry Gilkyson's Oscar-nominated song "The Bare Necessities," there are a number of tunes and bonus tracks. Phil Harris as Baloo the Bear sings "Baloo's Blues" and "It's A Kick," written by



bu Moira McCormick

the Sherman Brothers, which origi-nally appeared on Disneyland Records' Storyteller album "More Jungle Book"; also included are two demo recordings by Gilkyson that Walt Disney ultimately decided not to

use in the film. The new soundtrack to "Dumbo Disney's fourth feature-length animated film (released in 1941), con tains a bonus track in addition to favorites like "Baby Mine," "Casey Junior," and "When I See An Ele-phant Fly." "The Clown Song," heard in the film, is available on a recording for the first time

M ARCIA, MARCIA, MARCIA:

Berman, who is retiring after 40-plus years as a singer/songwriter, performing artist, and educator, has been honored with a fund established in her name The Marcie Rorman Fund for Music and Young Children, based in Santa Monica, Calif., is a nonprofit organization aiming to "promote awareness of the importance of music lives of young children and to promote activities that bring music to young children, families, and teachers. according to the fund's mission state-

Berman's name may not be as well known as that of Ella Jenkins, who has also been performing for kids for over four decades (and who is still sctive). That's because, according to the fund's advisory committee chairson, Jacki Breger (a children's artist and educator in her own right), Rosman's music was much more wide ly distributed in schools than in the

commercial market "One of the reasons we formed the fund was to get her stuff back in print," says Breger, who notes that Berman released 12 kids' albums (for the labels Educational Activities and Smithsonian/Folkways), the last one recorded in the 1980s. Most of those albums are now unavailable. Over the course of her career Berman collaborated with a wide range of American folk artists, including Hawaiian storyteller Nona Beamer, American dian singers/storytellers Ernest Siva and Katherine Sanbal, and Bessie Jones and Frankie and Douglas Quimby of the Georgia Sea Island Singers.

"Mareia was doing music that was multicultural before that was a buzzword or politically correct," says Breger One of Berman's albums is a tribute to folk legend Malvina Reynolds ("Little Boxes"); she also collaborated with children's songwriter Patty Zeitlin, dancer Anne Barlin, and others, Berman was also at the forefront of organizing the Southern California branch of the nonprofit support group the Children's Music Network

Via the Marcia Berman Fund, Breger has spearheaded the creation of a Berman compilation CD, consisting of 18 tracks in loosely chronological order, called "The Best Of Marcia Berman." It was scheduled to be made available by Sept. 27, which was designated the Marcia Berman Day of Music for Young Children, Parts one and two of Marcia Berman Day took place at the Ash Grove on the Santa Monica Pier, and part three was held the following day, Sept. 28, at the California Plaza in downtown Los Angeles. Part one was a workshop on music for young children, led by Breger with Berman's participation, and part two was a family concert featuring collaborators, colleagues, and friends of Berman. Part three was a reneat of the concert, as part of the California Plaza's free summer music series.

Fund will make this an annual event, as well as administer production and sales of Berman's recordings and collaborate with arts and education organizations as a means of accomplishing the fund's mission

"Marcia's voice and guitar are per-

Berman. "Her songs are simple and repetitive, which helps children master them and gives them a sense of ownership." The Marcia Berman Fund and its album, concerts, and workshops, says Breger, are "such a testament to Marcia's contribution

KIDBITS: "Teach The Children," a tribute to African-American history in song and poetry, is available from Lightyear Entertainment. It includes mini-histories of such luminaries as Harriet Tubman, George Washington Carver, Mary McLeod Bethune. and Rosa Parks, among others, and is performed by the Medicine Man Yusef Wali Ya-Ya . . . Philadelphia-

--- - -

Black Alston was among several peo-ple awarded the Pennsylvania Gover nor's 1997 Artist of the Veer swand Alston is now entering her third season writing and speaking original commentary for Carnegie Hall's Family Concerts Series . . . Distinguished British actor Derek Jacobi ("I, Claudius," "Brother Cadfael") reads The Story Of Peter Pan," a new adaptation of J.M. Barrie's original book "Peter And Wendy" on a two-CD/cassette recording by Delos Inter-national, Arranger Donald Fraser's incidental music has been adanted from the Delos music release "An Awfully Big Adventure—The Best Of Peter Pan."

#### Billboard.

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**OCTOBER 11, 1997** 

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ADTIST/SEDIES LABEL CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) \* \* \* No. 1 \* \* \* VARIOUS ADTISTS HALLOWERN SONGS AND SOUNDS NEW b

VARIOUS ARTISTS AT DISNEY CHILDREN'S EMPORTS SOMES VINCING 1 91 WARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98) 110 WINNIE THE POOH WALT DISNEY CORRS (10 OR Country) WALT DISNEY 60619 65 96V13 98 POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE 4 £ VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC 5 12

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VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS 16 DISNEY CHILDDEN'S EAUGDITES VOLUME 2

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READ-ALONG WINNE THE POOL & TIGGER TOO 21 13 READ-ALONG WINNIE THE POOH & THE HONEY TREE 22 13

READ-ALONG WALT DISNEY 60296 (6.96 Cassette Breger says the Marcia Berman CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS 24 76 BARNEY'S FAVORITES VOLUME 2

Children's recovering: original motion pacture soundiscute sociated. ● Recording Indigstry Asso. Of Privatica (RNA) conflication for sales of \$0.0000 units. ♣ FIAL conflication for sales of \$1.000 units, with number though the pacture of \$1.000 units. ♣ FIAL conflication for sales of \$1.000 units, with number that pacture of \$1.000 units of \$1.0000 units of \$1.000 units of \$1.0000 uni



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# Home Vide



See Spot Win. Film Advisory Board president Elayne Blythe presents Cabin Fever Entertainment president Jonathan Nalson with the organization's Award of Excellance for the special-edition video "For Pete's Sake," celebrating the 75th anniversary of "The Little Rascals" series. Pictured sharing the moment, from left, are Nelson; Blythe; Kristine Larson, Cabin Fever senior VP of marketing: Pete the Pun; and Tommy "Butch" Board from the original "Little Bascais" cast

# **Moms Muscle Their Way Into Vid Biz**

Parent Producers Do Double Duty As Marketers

■ BY MOIRA McCORMICK

CH1CAGO-The "mom producers" turning out innovative children's videos arc a self-reliant breed (Billboard, Sept. 27). They've no choice. Most established labels can't be bothered with the myriad of unsolicited proposals that arrive by phone and

The exception is MVP Home Entertainment in Canoga Park, Calif. Itself a relative newcomer, MVP has signed distribution deals to bundle several toddler titles and likely will nay close attention to some of the

As proof, it has distrib-

computer chips or repro-

others featured in part two of our look at the grass-roots phen MVP has taken a chance on "Toddler Takes!," produced by Boston-area mothers Karen Bruso, an early childhood educator, and Mary Richardson, an Emmy Award-win ning newsmagazine host at WCBV-TV in Needham, Mass. The 25minute tape is designed to foster emotional growth in young children through live-action segments of toddlers interacting

"Toddler Takes!" was born after Richardson saw MVP's "Babymugs and discussed it with Bruso. thought, 'Wouldn't it be more interesting to do the same thing with toddlers?" "recalls Bruso, "Because tod dlers can do so many more things

The pair talked about finding the perfect time to start working on the ridee and, realizing life would probably never get less hectic, decided to give it a shot, "We wanted to do something different," says Brus

"We wanted to show toddlers entirely in their own world," says Richardson, "without adults, charac-ters, or animation." The video was shot "in several backyards," says Bruso. "The kids just played; they forgot the camera was there Richardson adds. "The hardest thing. at the beginning, was getting the parents to back off; they tended to hover too much. When they left, it was amazing to watch how kids

resolved certain situations." The program shows tots playing, delighting in their own achievements, falling down and hounging back.



Karen Bruso and Mary Richardson's "Toddler Takes!" is promoted as an "assantial learning tool" for youngsters from 6 months to 4 years old.

learning to take turns at play, venting anger, taking the first tentative steps toward sharing, and overcoming fears. Throughout runs a simple narration, with lines like "I like to ride" and "I did it myself." Childhood songs like "Pop Goes The Weasel" and "Polly Put The Kettle On" are on the coundtrack

Bruso and Richardson sold 1.000 copies directly to chain stores, helped by favorable reviews in such publications as Parents, Parenting, and Sesame Street Parent. MVP (Continued on next page)

Panasonic DVD Plant Expected

# Nascent DVHS Could Be Future Foe For VHS: DVD. Divx Still Feuding

THIS DIGITAL AGE: The prerecorded cassette business is alive and well. But the analog format-dominant at retail for 15 years-has begun showing its age as digitization takes root. Next month, Thomson Consumer Electronics and Hitachi will ship their first digital VHS machines at \$700 suggested list.

We hasten to note that the arrival of Thomson's VR911 does not ring the death knell for the everyday VCR. The new machine's sole function is to record and play back nictures carried on DirecTV's digital broadcast satellite (DBS) service. "It's a niche mar-

ket," Thomson says. However, since most innovations start small, Thomson is ing a bit disingenuous. Hardware manufacturers have always had greater aspirations for DVHS, and they'll be sure to act on them once the programming is available. It's just that DBS is the only game in town at present



Consider the latest ruminations from an industry-wide advisory group called the VHS Standards Center. Published last month, this third in an occasional series of reports foresees that in the future, DVHS units "are expected to receive multiple sources of broadcast," including terrestrial. And the future, it continues, is as near at hand as 1998. One observer says simply that home video "is the next thing. If digital copyright protection passes into law, the wraps are off." Cassette duplicators are already considering DVHS the answer to DVD, he suggests. If the onversion is difficult, it's still the devil they know vs. the devil they don't.

DBS, with or without DVHS, may be devouring more cussette rontals and sales than realized according to one analyst who used to brush away satellite transmission as a flyspeck. Now he considers it a bona fide threat. Our source cites the island of St. Thomas as Exhibit A. When residents lost their Alphastar DBS transmissions this summer (the service went belly up), rentals jumped 25%. Of course, other variables have to be considered, but "DBS is a much bigger problem than we thought," he says.

Home video, meanwhile, is increasingly vulnerable The studios can maintain strong rental deliveries as long as the publicly held chains, particularly Hollywood Entertainment, continue to open new stores. But if they scale back in response to Blockbuster's woes, Hollywood can expect to be caught in a nasty downdraft. Sellthrough, too, is at a crossroads. The 8%-10% growth of years past has shrunk to 3%-5% in 1997, leaving little room for error in calculating margins if some VP guesses wrong on the number of copies of a "hit" title the market can absorb

Angeles office of law firm and minority partner Ziffren, Brittenham, Branca & Fischer, says that the DVD "flags don't work. uted translations of an ad in a Germany video magazine that boast of having found ways to "trick" the DVD players into ignoring the restrictions. The units are "doped" with new

grammed software Recause its pay-per-view aystem can be turned on or off via a phone connection, Divx claims "the ultimate regional coding solution"—one Hollywood control freaks presumably will appreciate. The first opportunity the trade will have to see Divx in action will be at the January Consumer Electronics Show in Las Vegas

SPARRING PARTNERS: DVD and Divx share the same

compression technology—and little else. The partisan sparring in the wake of the Divx announcement last month

(Billboard, Sept. 20) indicates that they're marketplace

rivals with little expectation of marketplace co-existence.

limits DVD viewing to specific territories. Divx Enter-

tainment, which oversees developments out of the Los

Take, for example, the matter of regional coding, which

GET SIRIUS: Lacking the publicity accorded DVD and Divx, MovieCD keeps plugging along unheralded and largely unwatched on the nation's 30 million CD-ROM equipped computers. That's actually a tad unfair since Sirius Publishing in Scottsdale, Ariz., hasn't had much time to develop its market.

In fact, according to spokeswoman Julie Hutton, the company has managed to sell into retail \$00,000 copies of some 50 titles licensed from 14 suppliers since the Fehruary 1997 start, including New Line's "Mortal Kombat,"
"The Mask," and "Seven"; Manga Entertainment's "The Ghost In The Shell"; Miramar's "Beyond The Mind's Eye"; and non-theatricals like "The Best Of Saturday Night Live" and BMG Video"s "Cabbage Patch Kids." The vast majority of sales are through computer stores; few mass ints and still fewer video stores handle the line. After all, how many movie buffs want to catch a VHS-quality movie on a computer screen?

Sirius is only just finding out, but Hutton sees a few niches taking shape-laptops used in-flight or to keep the kids in the back seat occupied. Program vendors, at least, are paying attention. Sirius recently signed a multi-year licensing deal giving it distribution rights to Playboy titles, starting with "Wet & Wild VIII," "Voluptuous Vixens," "Girls In Uniform," and the "1997 Playmate Calendar." Suggested list is \$19.98.

# To Get Business From Universal

BY FARL PAIGE

LOS ANGELES-Panasonie Disc Services showed off its manking-new DVD manufacturing plant in Torrance, Calif., last month. The \$25-mil lion, 62,000-square-foot factory had been in a test mode since mid-summer. Now it's up, running, and seeking customers.

Although president Robert Pfannkuch didn't identify where business might be coming from, ohservers think it likely that Universal Studios Home Video will direct most or all of its DVD replication requirements to the unit Ispane consumer electronics giant Matsushita, which owns Panasonic, still has a 20% stake in Universal Studios, now a Seagram subsidiary.

In fact, Panasonic Disc Services' temporary offices were in the office tower next to Universal before the move to the present location, just south of Los Angeles.

Because Matsushita has also committed to the Divx disposable disc, Panasonic is expected to garner some of those assignments as well. Universal, Disney, Paramount, and DreamWorks plan to offer Divx

titles. Pfannkuch shied away from specific Divy comments during his ribbon-cutting remarks Sept. 10, but a tour guide volunteered that Panasonie can enerypt the pay-per-view

Panasonic management anticipates DVD production runs of anywhere from 20,000-100,000 copies per title. In its "optimization phase," the plant has made two DVDs, including one on the Holocaust created by Steven Spielberg. The 50-person payroll is expected to grow to 300 as output Attendees of the housewarming

d a chance to compare VHS and DVD versions of a scene from "Golden Eye." However, Pfannkuch avoided any invidious comparison that might upset tape advocates. "I'm not going to do a number on VHS," he said. What Pfannkuch did emphasize was the efficiency of the DVD

process. Waving a videocassette, he said, "It takes three factories to produce the tape, the shell, and then adding the movie. And the latter takes two hours," DVD manufacture, by contrast, is done in a single location, and a disc can be completed in four seconds.

BILLBOARD OCTOBER 11, 1997

# Home Video

## MOMS MUSCLE IN (Continued from preceding page)

arrived in July, says Bruso. "We'd hoped they'd rep us.—they're niche marketers and understand this genre. We knew it'd be great when we talked to [acquisitions director] Mcredith Emmanuel and she toid us her 4-year-old was playing under her desk at that moment."

Emmanuel adds, 'MVP tends to family meeds first, from the president family meeds first, from the president. Knowles, is very much a family man." She continues, 'We won't acquire a product if the producers won't get involved in marketing, We come up with marketing ideas together. We make a commitment and stand by it until it works.

One strategy is to create a high media profile, because most "mom producer" sagas make compelling human-interest stories. Packaging is important, too, says Emmanuel: "Does the box catch even the corner of your eye when it's on a shelf?"

For independent EKA Productions of San Diego, the most eye-catching element of its toddier series "Wilbur" is the title character himself, a puppet calf who stars in three 30-minute videos. It's produced by a trio of moms: former attorney Jill Luedtke, former advertising executive Tracey Hornbuckle, and former

banking executive Kim Anton. I nedtke and Hornbuckle came un with the idea for "Wilbur" when Hornbuckle's 1-year-old daughter was mimicking animal sounds. "There just weren't any farm videos that incorporated mimicking," says Anton. "As mothers of 1-year-olds, we felt there needed to be videos which utilized stimulus and response, which enriches brain development A typical segment depicts the puppet asking kids what the calf says, then shows various 1- to 4-year-olds' interpretations of those sounds. "Then Wilbur will say, 'Let's go through the barn door and see what the calf is really saying," says Hornbuckle.

Anton views "Wilbur" as aimed at

The "pre-Barney, pre-prese hool-age child. There's not that much out there for that age group—there's Disney's Spot and Winnie-the-Pool videos, but they aren't interactive. 'She and her partners see Barney as representing the schoolyard, "Sesame Street" the urban milleu, and Willbur "the wholesome family farm."

some Rainity farme, the series in FAO.
Schwarz, Nooide Kidoodle, and
Learningsmith, among others. "Some
retailers use specific distributors, so
we are working with a few. like Star
Distribution and Tapeworm." aye
Distribution and Tapeworm." aye
The series of the series of the series of the
that we are the ones that know the
that we are the ones that know the
can sell it best." Of course, a new
character can't really take off withcharacter can't really take off withing to PES and Star
to the series.

tine series. Sioux City, Iowa, mother Christy Johnson has gone farther affed. Her 4-year-old dayther, Tiffani, has 4-year-old dayther, Tiffani, has classified for one, but the state of th



(Continued from preceding page) feel she could pull it together herself, living in Iowa Instead, Johnson hooked up with veteran TV writer Lou Shaw, whose

daughter also has Down's syndrome and who had written a book on the subject. They began working together and the result is TiffHill Productions' 33-minute "Include Us!," aimed

at kids 2-11. It has eight original

songs, one of them animated by Dis-

disabilities playing together on the playground, marching in an imagi-

nary band, going to school, and enjoying the tricks of a magician. Included

are mentally retarded children and those with Down's syndrome, cere-

bral palsy, blindness, deafness, and attention deficit disorder. The video was released in April, though it had been available at Blockbuster starting in December. Catalogs carry "Include Us!, does the HyVee grocery store chain. The next step, says Johnson, is to secure a distributor. Tiffani, Johnson notes, "has the whole video memorized . . . We're planning a sequel, 'Include Us Too!' " At least one dad is part of the "mom producer" trend. Dennis Fedoruk's Small Fry Productions in

Atlanta has released a six-volume

series called "Baby's First Impres-

sions." Each video is 32 minutes long. "Shapes," "Colors," "Letters,"
"Numbers," "Opposites," and "Ani-

mals" were inspired by his 2- and 4-

school-age kids. But for kids from birth to age 5, they need a lot of visu-

al stimulation and repetition. So my wife challenged me: 'Do something

Fedoruk's background is in video and film, experience he put to good

use in developing "Baby's First Impressions," The series "shows

objects in a repetitive way, in a fun

atmosphere. The visuals are mostly

live-action, with some stop-motion

animation, set to original music." he

says. Fedoruk claims sales to chains

including Zany Brainy, Noodle Kidoo-dle, and the Toys 'R' Us offshoot

there's a bounce-back coupon inside

the video package," says Fedoruk,

"When it's sent in, the consumer

receives over \$100 worth of counons for items like diapers and toys.

Some of the segments were taped in

MediaPlay stores, drawing 800-900 people.
"This new breed of producers,"

says Fedoruk, "is successful because

they focus on what parents want-

which they know, because they're

parents themselves. And they're not just producing entertaining videos but contributing to child develop-

"We have first-hand experience,"

year-old sons. They got bored with videos that didn't appeal to the preschool market," says Fedoruk, "and I didn't feel that what they were watching was feeding developing minds. Shows with stories and plots are great for

Babies 'R' Us. "To help move the product at retail,

ment

nev staffers. Scenes show kids with and without

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says "Babymugs!" creator Shelley lywood to figure it out?" Assistance in preparing this article was provided by Louella Garza.

Frost. "Why should we wait for Hol-

BILLBOARD OCTOBER 11 1997

# Fox To Fill Demand For **'Creature Comforts'**

NICK PARK RETURNS: Retailers hoping for new stop-motion animation product from three-time Academy Award-winning director Nick Park will get their wish this

On Oct. 21, 20th Century Fox Home Entertainment will release Park's 1991 Oscar winner, "Creature Comforts," along with three additional shorts from Aardman Animations, the production house that discovered Park. The title is priced at \$14.98.

Fox is count ing on the new

title to bolster its "Wallace & Gromit" franchise, the threetape series that rocketed Park and Aard. mun to fame

by Eileen Fitzpatrick Two of the ti-

tles in the "Wallace & Gromit" series, "The Wrong Trousers" and "A Grand Day Out," garnered Park another two Oscars.

"Because of the success of 'Wallace & Gromit,' this is clearly a franchise that people love," says Fox VP of marketing Hosen Belcher. Since the release of the series about two years ago, cumulative sales have reached 2 million unite he adde

"Claymation or stop-motion animation has become part of the pop culture," Belcher says, "and it's a style people are embracing

Other shorts included with "Creature Comforts" are "Adam. which was nominated for an Oscar in 1992; "Wat's Pig," another Oscar nominee last year directed by Aardman co-founder Peter Lord; and "Not Without My Handbag, Fox will support the new release with an extensive consumer advertising campaign. It will also re-promote the popular "Wallace & Gromit" gift set in conjunction with the release. The gift set is priced at \$24.98.

Fox, meanwhile, recently acquired Aardman's "The Morph Files." The series of 10 animated shorts will debut next year. Belcher says.

YES, WE HAVE SOME BA-NANAS: PolyGram Video has teamed with Chiquita for a "Bananas In Pajamas" cross-promo tion. Consumers who purchase selected videos can receive a coupon good for \$1.50 off the purchase of Chiquita brand banas

The promotion, which ends Dec. 31, began in September at grocery chains including Schnucks, Biggs, King Soopers, Meijer, and Fred Mayor locations. The Public and Winn Dixie chains are scheduled to ioin in November. Each participating grocer will have displays with

the titles and a beader card alerting consumers to the offer. The instant coupon is affixed to each video "Rananas

In Paiamas\* begins its

third season in syndication this fall

WHAT A 'SCREAM': Buena Vista Home Video will create four box covers for the Dcc. 2 sellthrough release of "Scream week before the theatrical debut of

the sequel. The title, priced at \$19.99, will feature a box cover identical to the movie's poster. In addition, three covers will prominently feature cast members Drew Barrymore Courteney Cox, and Neve Campbell. Each actress strikes a frightened pose. The tape will also include a five-minute exclusive featurette on the making of the movie

A "Scream Deluxe Kit." priced at \$34.99, features the wide-screen version of the movie; another cassette of "Scream" with commentury from director Wes Crayen and writer Kevin Williamson: three collectible cards of the alternate covers; and a phone card good for 10 minutes of calls. The widescreen "Scream" is available separately for \$19.99.

DINO PROMOS: Anchor Bay Entertainment will support the debut of its new children's series "Extreme Dinosaurs" with two con-(Continued on page 82)

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Billboard.

# **Top Video Sales**.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested Lie Dece
	-			* * * No. 1 * * *				_
1	1	80	STAR WARS TRILOGY-SPECIAL EDITION	FaxVideo 0609	Mark Hamilt Hamson Ford	1997	PG	63.5
2	14	1 135 SLEEPING BEAUTY ♦ Walt Owney Home Video 9511 Animates		Animated	1959	6	26.5	
3	2	4	THE FIRST WIVES CLUB	Paramount Home Video 326123	Drane Keaton Goldle Hawn	1996	PG	14
4	4	7	SPAWN HBO Home Video 91425 Animated		1997	MR	22.5	
8	3	9	FARRAH FAWCETT: ALL OF ME	Playbay Home Video Universal Music Video Dist. PBV0812	Family Fewortt	1997	168	193
8	9	9			1997	0	24	
1	,	,	CASPER, A SPIRITED BEGINNING	ForVideo 4172	Steve Guttenberg Lori Loughlin	1997	8	24
9	9	,	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo Dicaprio Claire Danes	1996	PG-13	14
8	8	8	FLEETWOOD MAC: THE DANCE	Warner Reprise Victo 3-38486	Floetwood Mac	1997	NR	19
12	12	155	MARY POPPINS ◆	Walt Disney Home Video Beens Vista Home Video 9871	Julio Andrews Dick Van Dyke	1964	6	22
12	3	12	JERRY MAGUIRE	Columbia TinStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1964	6	14
17	11	,	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	HR	14
13	NE	*	THE SIMPSON: TRIFLE PACK	FoxVideo 4102951	Animated	1997	NR	24
14	21	17	GREASE A.	Paramount Home Video 1108	John Travolta Olava Newton-John	1978	PG	24
12	12	8	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22
12	12	8	HALLOWEEN: ANNIVERSARY EDITION			1978	G	9
17	18	18	FUN AND FANCY FREE Walt Disney Home Video 9875 Animated		1947	G	22	
12	18	13	RIVERDANCE-THE SHOW VCI Columbia TriSter Home Video 84060 Vinious Artists		1996	NR	24	
12	18	9 CATS DON'T DANCE Warner Home Video 96473 Animated		Animated	1997	M	24	
20	22	123	123 STAR WARS: SPECIAL EDITION FoxVideo 60973 Mark Himili		Mark Hamill Hamson Ford	1977	PG	19
17 11 11 PLA		11	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. P8V0811	Vinous Artists	1997	HR.	19
22	32	3	VOLTAGE FIGHTER: GOWCAJZER			1997	NR.	19
23 NEW >		wÞ	HYPE!	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR.	13
24	19	3	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 98033	Animated	1997	6	19
25	24	17	I'M BOUT IT A No Limit Video Pronty Video 53423		Master P	1997	R	19
26	31	12	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Oivine	1972	NC-17	19
27	33	32	LORD OF THE DANCE &	PolyGram Video 4400431893	Michael Flatley	1997	NR	24
28	35	19	THUG IMMORTAL-TUPAC SHAKUR STORY	Xeron Entertainment 1085	Tupac Shakur	1997	R	24
29	26	5	DRAGONBALL Z: ARRIVAL	FUNImation Pioneer Entertainment 1329	Animated	1997	NR	14
30	30	2	ASTEROID	Live Home Video 60512	Michael Brehn Annabella Sciorra	1996	NR	13
31	38	66	JURASSIC PARK	Universal Studios Home Video 81409	Sam Neill Laura Dem	1933	PG-13	9
32	37	24	101 DALMATIANS	Walt Osney Home Video Buena Vista Home Video 8996	Gienn Close Jeff Oansels	1996	G	26
33	20	20 96 RESERVOIR DOGS Live Home Video 68993 Harvey Kedtel Tim Right		1992	R	14		
34	34 38 ANNIE: BROADWAY TRIBUTE Columbia TeStar Home Video 2231		Columbia TeStar Home Vidao 22310	Andrea McArde Albert Fitney	1982	PG	19	
35	36	5	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	RR	19
36	RE-I	MIKY	NOTORIOUS B.I.G.: BIGGA THAN LIFE	Beast Video Similar Ent. Inc. 4721	The Natorious 8.1.G.	1997	HR	12
37	39	14	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochrow	190	R	24
38	23	2	рѕусно	Universal Studios Home Video 83334	Anthony Perkins Janet Leigh	1960	NR.	15
	100					1	-	

Warner Home Video 16400

MVP Home Entertunment MVP750

titles on the major Billboard albums charts 39 40 29 SPACE JAM 40 NEW Provided by the Music Previews Network in

■ RIAA gold cert for sales of 50,000 units or \$1 million in sales at suggested retal. ▲ RIAA platnum cert, for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ FIA gold certification for a minimum of 125,000 units or a dollar value of \$9 million at retail for the retail • TIA gold certification for a minimum of 125,000 units or a deliar valume of \$9 million at retail for theatrically released programs, or of at least 75,000 units and 5 million at suggested retail for nontheatrical titles. • TIA plateaum certification for a minimum sale of 250,000 units or a color system of \$15 million at intellectually minimum certification for a minimum sale of 250,000 units or a color system of \$15 million at intellectually minimum certification for the minimum sale of 250,000 units or a color system of \$15 million sale retails or the minimum sale of 250,000 units or a color system of \$15 million sale retails or the minimum sale of 250,000 units or a color system of \$15 million sale retails or the minimum sale of 250,000 units or a color system of \$15 million sale retails or a color system of \$15 million sale re

DIANA: THE PEOPLE'S PRINCESS

BILLBOARD OCTOBER 11, 1997

1996 PG

Michael Jordan

OCTOBER 11, 1997

# **Ton Video Rentals**

ı		Ų	h Ainni	JIIUIIL	HIU.
S WEEK	7 WEEK	S. ON CHART		SAMPLE OF RETAIL STORE RENT	
THE	LAST	WKS	TITLE (Reting)	Label Distributing Label, Catalog Murribo	Performers
		П	**	* No. 1 * * *	
1	1	7	THE DEVIL'S OWN (7)	Columbia TrStar Home Video 82463	Harmson Ford Brad Pitt
2	2	10	DONNIE BRASCO (P)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
3	3	10	SLING BLADE (R)	Miramax Home Entertainment Buens Vista Home Video 10487	Billy Bob Thomto
4	5	8	MURDER AT 1600 (8)	Warner Home Video 14915	Wesley Snipes Diene Lanc
5	NE	*	THE SAINT (PG 13)	Paramount Home Video D71597	Val Klimer Disabeth Shue
6	4	6	DANTE'S PEAK (PG-13)	Universal Studios Home Video 5,3389	Pierce Srosnen Linda Harrilton
7	9	2	FATHER'S DAY (PG-13)	Warrer Home Video 15386	Robin Williams Billy Crystal
8	6	11	ABSOLUTE POWER (R)	Warner Home Video 2508	Clinit Eastwood
9	8	7	CRASH (NC-17)	New Line Home Video	Gene Hackman Holly Hunter
10	7	13	SCREAM (I)	Warner Home Video N4565 Dimension Home Video	James Speder Neve Campbell
_	-	Ë		Buena Vista Home Video 10499	Deex Barrymore Jon Voight
11	12	4	ROSEWOOD (I)	Warner Home Video 14536	Ving Rhames
12	10	4	INVENTING THE ABBOTTS (6)	ForVideo 60(8)	Josquin Phoenia Lav Tyter
13	11	10	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Storn Robin Quivers
14	15	6	EVERYONE SAYS I LOVE YOU (R)	Miramas Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
15	16	6	MOTHER (PG-13)	Paramount Home Wideo 332473	Albert Brooks Debbie Reysolds
16	13	11	METRO (R)	Youchstone Home Video Buena Vista Home Video 1036	Edde Murphy
17	14	4	LOVE JONES (R)	New Line Home Video Warner Home Video N431D	Larenz Tate Nia Long
16	17	10	THE RELIC (I)	Paramount Home Video 331543	Penelope Ann Mil Tom Sizemore
19	19	2	MONALE'S NAVY (FG)	Universal Studios Home Video 83213	Torn Amold
20	21		EVITA (PG)	83213 Nolywood Pictures Home Video Buena Vista Home Video 12096	David Alan Geer Medonna
_	-	÷	THE BEAUTICIAN		Antonio Banderas Fran Drescher
21	18	5	AND THE BEAST (PG)	Paramount Home Video 334003 Columbia SrStar Home Video	Timothy Dalton Matthew Perry
22	20	11	FOOLS RUSH IN (FG-13)	94943	Salma Hayek
23	23	6	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
24	22	7	BOOTY CALL (II)	Columbia TriStar Home Video 94953	Jame Fox Tommy Dawidson
25	26	5	KAMA SUTRA (HII)	Vidmark Envertainment Trimark Home Video 6478	Sents Choudhury Navoen Andrew
26	24	18	SWINGERS (II)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favmeu Vince Vaughn
27	28	11	SHINE (FG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Push Armin Mueller-Sta
28	25	2	ASTEROID (NI)	Live Home Widen 60512	Michael Biehn
28	27	3	KEYS TO THE SA (I)	PolyGram Victor (00069	Annebelle Scorre Eric Stoltz
30	10	*	JUNGLE 2 JUNGLE (FD)	Will Disney Home Video	James Spader Tim Allen
31	37	15	MARS ATTACKS! (FG-13)	Suena Vista Home Video 603295 Warner Home Video 14480	Martin Short Jack Richolson
_	-	-			Gienn Close
32	38	5	SUBURBIA (II)	Warner Home Wideo 2509	Not Listed Julia Comond
33	36	5	SMILLA'S SENSE OF SNOW (R)	ForWideo 4180	Gabriel Dynne
34	ME	*	THE ENGLISH PATIENT (%)	Miramai Home Entertainment Suena Vista Home Video 8730	Ralph Flennes Juliotte Blroche
35	32	17	JERRY MAGUIRE (R)	Columbia TriStar Home Video 12533	Cuba Gooding, Jr.
36	ME	W >	ANNA KARENINA (FG-13)	Warner Home Video 15354	Sophie Marceau Sean Bean
37	29	17	THE PEOPLE VS. LARRY FLYNT (6)	Columbia TrStar Home Video 82453	Woody Harrelson Courtney Love
38	33	2	KOLYA (PG-12)	Miramax Home Entertainment Suena Vista Home Video 10645	Zdenek Sverak Andrej Chalimon
39	39	8	ALIRINO ALLIGATOR (R)	Tructetone Home Video Buena Vista Home Video 10460	Matt Dilion Faye Dunaway
40	34	4	HARD EIGHT (K)	Columbia TriStar Home Video	Obelin States Mad
	Ţ,	Ľ.		81033	Gwyneth Pallrow

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theathously released programs, or of at least 25,000 units and \$1 million at suggested retail for montheathous tiles. Of 1th partition contributions for a dollar volume of \$18 million at retail for theathously released programs, and of at least, 50,000 units or a dollar volume of \$18 million at retail for theathously released programs, and of at least, 50,000 units and \$2 million at suggested retail for northeathousle tiles. 6 = 1979, Reliboural/PRO Communications.

#### **Elektra Boxed Set** May Light A Fire For Universal's Doors Vid

■ BY EILEEN FITZPATRICK

LOS ANGELES-A fourth video from the Doors will arrive in stores to cele brate the 30th anniversary of the band's debut self-titled album. The Universal Studios Home Video cassette should benefit from the arrival of a new Elektra Entertainment audio boxec set saluting the band.

Universal has set an Oct. 21 stree date for "The Best Of The Doors." priced at \$14.98, which will be released a week before the CD package The dates coincide with the Doors first appearance in 1967 at the Whisky a Go Go on Los Angeles' Sunset Strip



Universal Studios Home Video's latest Doors release coincides with a new Elektra CD boxed set and the 30th anniversary of the band's debut at the Whisky a Go Go.

To further raise awareness, the studio will re-promote the three-title "Doors Collection" boxed set, which will be reduced to \$39.98. Titles include "The Doors: Dance On Fire," "The Doors: Live At The Hollywood Bowl, and "The Doors: The Soft Parsde The set will feature new packaging for the re-promotion. Each title is also available separately for \$14.98.

To kick off the new video and sudio releases, Elektra is sponsoring a Wednesday (8) event at the Whisky Doors members Ray Manzarek, John Densmore, and Robby Krieger will be on hand to debut their single "Orange County Suite," the first new Doors song in two decades. A video debut of the Doors per

forming "Break On Through" at the 1970 Isle of Wight music festival is also part of the festivities. The clip however, does not appear on "The Bes Of The Doors."

The Whisky will once again display the original billboard touting the band's appearance at the club, It wil remain for several weeks to further Universal is participating in the

event with free giveaways of "The Best Of The Doors" and the Doors video boxed set. Segments on "The Best Of The Doors" include severa clips never before shown in the U.S. among them a live performance of "Hello, I Love You" from a 1968 performance in Hamburg.

Manzarek has also directed a video of "Strange Days," culled from archival footage of the band's perfor-(Continued on next page)

# Top Music Videos

WEEK	WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL S REPORTS COLLECTED, COMPILED, AND PROVIDED	TORE AND RACK SALES BY SOUNDSCORE BESLEE		treed
THIS WEEK	UAST	WKS.	TITLE, Label Distributing Label, Catalog Number	Principal Performers	2	Suggested List Price
			* * NO. 1 * *			
1	1	5	THE DANCE Warner Reprise Video 3-28486	Finchwood Mac	UF	19.9
2	2	17	I'M BOUT IT A' No Limit Video Prority Video 53423	Master P	IJ	19.9
3	NE	wÞ	HOMECOMING: THIS IS MY STORY Chordert Dist. Group 4940	Various Artists	u	29 9
4	5	2	OUR MUSIC VIDEO Dualitar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	UF	12.5
5	3	2	RE GREATEST HITS VIOEO COLLECTION sta Records Inc. 6MG Video 1885/9-3  Brooks & Dunn		U	19 9
6	6	15	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	U	19.5
7	4	52	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia Triblar Home Video 86703	Various Artists	UF	24.5
8	10	26	SELENA REMEMBERED EMI Latin Video 77/826	Selena	U	19.5
9	7	5	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. SMS Video 43021-3	The Canton Spirituals	UF	13 1
10	8	13	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	u	131
11	11	28	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Kom	u	191
12	12	19	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	u	291
13	13	100	LIVE FROM AUSTIN, TEXAS   Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	uf	19 9
14	16	120	PULSE A' Columbia Music Video Sony Music Video 50121	Pink Floyd	U	241
15	14	17	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satrian/Enc Johnson/Steve Vai	ır	29.5
18	15	47	ENLARGED TO SHOW DETAIL ▲	311	UF	19.5
17	29	15	THE COMPLETE WOMAN IN ME		UF	9.9
18	24	47	WOW.1997		UF	19.5
18	3	112	THE COMPLEAT REATLES A		UF	22
20	37	12	MGM/UA Home Video Werner Home Video 700166 GATLIN BROTHERS COME HOME	The Gatter Brothers	UF	29.5
21	17	153	Chordant Dist. Group 4950 THE BOB MARLEY STORY A	Bob Marky And The Walters	Uf	2.5
22	24	186	hiand video PolyGreen Video 4400323733  LIVE AT THE ACROPOLIS &*	And the Waters	II.	19.5
23	15	15	Private Music DMG Victo 82163  LIVE IN LONDON	Hernkah Walter & The	u	19.5
26	23	88	Verily BMG Video 43023 VULGAR VIDEO ●	Love Fellowship Chicade Choir Panthera	II.	19.5
26	24	P2	WarnerVision Entertainment 50345-3  JOY IN THE CAMP	Bit & Gloria Garber And	UF	19.5
26	15	195	Spring Hill Video Chordant Det. Group 101  LIVE SHIT: BINGE & PURGE &**	Their Homecoming Friends Metallika	II.	83.5
27	15	195	Cleides Entertainment 5194  OUR FIRST VIDEO A*	Mary Value I	27	12.5
26	22	31	Duabtar Video WarnerVision Entertainment 53304 WOMAN, THOU ART LOOSED!	Ashley Olsen T.D. Jakes	UF	89.1
	-	-	Integrity Video 2394 UNPLUGGED A		IF.	⊢
29	89	83	Warner Reprise Video 3-38311 FEELIN* AT HOME	Eric Clapton	15	24.5
30	21	17	S19 98 HOME VID CLIFF'EM ALL! A	Gether & Friends	ř.	29.1
31	88	175	Deltre Entertainment 40106-3 R.I.O.TPARTS 1 & 2	Metalica	U	19.5
32	26	3	Sperow Video Chordert Dist. Droup 43198  NO BULL: LIVE AT PLAZA DE TOROS, MEXICO	Comen	UF	341
33	32	15	Deitre Entertainment 40192 HELL FREEZES OVER A	AC/DC	U	19.5
34	29	186	Griften Home Video Universal Music Video Disc. 39546  REMOTELY CONTROLLED ◆	Engles	UF	24.5
35	-	MTRY	West video 1695	Mark Lowry	U	21.5
36	-	MTRY	Red Ant Video 17000	Ozzy Osboume	U	19.1
37	-	MTRY	THE GIRLIE SHOW-LIVE DOWN UNDER  Werner Reprise Video 3-38391	Madonna	UF	24.5
38	31	67	LIVE AT MADISON SQUARE GARDEN A Columbia Music Video Sony Husic Video 501 34	Marish Carey	UF	19.5
39	30	48	VIDEO HITS: VOLUME 1 ◆ Warner Reprise Video 3-38428	Van Halen	UF	19.5
40	RE-E	ENTRY VOODOO LOUNGE  PayGram Video 8006374633 The Rolling Stones		UF	19.9	

O RIAA gold cert. for sales of 25,000 units for video singles, **4** RIAA gold cert. for sales of 50,000 units for video singles, **3** RIAA platisum cert. for sales of 50,000 units for video singles, **3** RIAA platisum cert. for sales of 50,000 units for video singles, **3** RIAA platisum cert sales of 100,000 units for \$7 or \$1 videos, o RIAA platisum cert for sales of 100,000 units for \$7 or \$1 videos certified prior to April 1, 1991; **4** RIAA platisum cert for 50,000 units for \$7 or \$1 videos certified prior to April 1, 1991; **1** reing form 33 video-lenv. VS video single o 1997, **Billiand/Billia** Cert.

#### SHELF TALK

(Continued from page 80) sumer rebates and a cross-promotion

with Mattel. Consumers who purchase the two debut titles, "Out Of Time" and "Ick-Thysaurus Vacation," will receive a \$3 rebate. With the additional purchase of any two "Extreme Dinosaurs" action figures from Mattel, consumers can mail in for a \$5 rebate. Each tape retails for \$12.98, and all are due in

Mattel has selected the "Extreme Dinosaurs" action figures as its top boys' product for 1997 and 1998 and plan an extensive marketing campaign to launch the new toys.

Each video also includes a free onpack glow-in-the-dark plastic dinosaur Another marketing element is a

"view and win" game national promo-tion sponsored by Mattel and Bohbot Entertainment, which distributes "Extreme Dinosaurs" to television markets. The contest begins this

month. The series debuted in syndication in September and airs six days a week in

come markete

price is \$14.98.

O UICKIES: Talk-show host and Mary Tyler Moore fan Rosie O'Donnell will be giving away copies of "The Mary Tyler Moore Show" boxed-set collection from New Video this month . . . Simitar Entertainment is re-promoting "Red Skelton," a two-cassette compilation of the late comedian's best skits and characters. The video, which is part of the company's "Legends Of Showbiz" series, is priced at \$9.95 Dick Clark will host "Kidstuff," a video that asks children about romance, discipline, and other grown-up topics. The \$14.98 video is produced by Clark, "Babymugs" producer Shelley Frost, and distributor MVP Home Entertainment. Street date is Oct. 21; the suggested list

CORRECTION: A Sept. 20 Shelf Talk item on a Fox Lorber Home Video and Winstar Home Video promotion contained some inaccurate

information Consumers receive a \$5 phone card with the purchase of any Fox Lorber Home Video or Winstar Home Video title priced under

#### DOORS VIDEO

(Continued from preceding page) es of the song, created especial-

ly for "The Best Of The Doors" video. Other highlights include "The Ghost Song," a track composed by the band in 1995 from the poetry of the late, legendary Doors leader, Jim Morrison.

In another rare and controversial clip, "Gloria," filmed by Manzarek, the band is seen performing the Van Morrison song against a background of soft-core erotica. MTV banned the

Elektra's audio collection contains three hours of unreleased Doors material and a commemorative booklet with more than 80 never-before-seen photos from the surviving band members' personal collections.

Billboard.

OCTOBER 11, 1997

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15 98

18 83 THE FIRM: LOW IMPACT AEROBICS

MMCDC 14 00

#### Top Special Interest Video Sales AGO Ago WKS. WKS. TITLE Program Supplier, Catalog Number HS PERITH AND FITNESS

RECREATIONAL SPORTS	
+ + No 1 + +	$\overline{}$

16 35 MUHAMMAD ALI: SKILL, BRAINS, & GUTS

grams, or 50,000 units or \$2 million at suggested retail for nontheatrical littles. ©1997, Billion

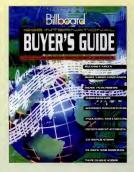
TA gold certification for sale of 125,000 smits or a dollar volst

			OHEAHORAE OF OHIO				••	LALIN AND ITHEOUS
1	2	73	* * NO. 1 * * MICHAEL JORDAN: ABOVE & BEYOND Frevoises (CBS)Fast 836/0	14.98	1	2	35	* * NO. 1 * * THE GRIND WORKOUT: STRENGTH AND FITNESS+ Sony Music Vision 49805
2	1	15	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	1458	2	4	109	THE GRIND WORKOUT HIP HOP AEROBICS+ Sony Music Video 49659
3	3	9	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19 98	3	1	91	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796
4	4	45	THIS WEEK IN BASEMALL: 23 YEARS OF UNFORCETTABLE PLAYS & BLOOPERS Orner Home Video 960002	14 98	4	5	49	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3
5	6	37	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19 98	5	3	49	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3
6	3	89	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19 98	6	6	23	THE FIRM: FIRM CARDIO 8MG Video 80314-3
7	10	15	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109 98	7	7	87	THE FIRM: S DAY ABS BMG Video 80116-3
8	RE-	DUTTY	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95	8	10	155	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088
9	5	223	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19 98	9	9	49	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3
10	7	352	MICHAEL JORDAN: COME FLY WITH ME◆ FoxWitho (CBSFox) 2123	19.98	10	8	23	THE FIRM: FIRM STRENGTH BMG Vateo 80305-3
11	11	27	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99	11	12	81	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3
12	18	23	Tumer Home Entertainment 5426	39.98	12	11	25	THE FIRM: THE HARE WORKOUT BMG Video 80124-3
13	NE	wÞ	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95	13	13	25	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3
4	12	73	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	14	15	45	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092
15	13	297	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	15	14	137	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100
16	RE-	DETTY	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19 95	16	RE-	ENTRY	TOTAL YOGA Healing Arts 535
17	15	41	SUPER SLUGGERS Onon Home Video 96001	14.98	17	17	65	THE FIRM: LOWER BODY SCULPTING BMG Video 80120
18	NE	wÞ	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95	18	RE-	ENTRY	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131
	.,	42	THE 1996 WORLD SERIES VIDEO	10.00	10			DIXIE CARTER'S YOGA FOR YOU

15 98

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# Billboard's 1998 International **Buver's Guide**



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

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# Reviews Previews

#### POP

PRODUCERS: Oon Was, the Oust Brothers, the Gammny Saber, Rob Frabon

Virgin 44712 Like their recent studio records "Steel Wheels" and "Voodoo Lounge," the Rolling Stones' current release shows glimpses of why they're universally held as the greatest living rock'n'roll band, but otherwise it falls short of standing up as a complete work. For every beart-felt, driving tune like "Saint Of Me." lead single "Anybody Seen My Baby?." and the Keith Richards-sung "You Don't Have To Mean It," there are flat-footed of Control." Regardless of the album's uneven pace, it is likely to make a huge splash, thanks to the group's high-pro-file tour and the fact that it's been three years since fans have heard new materi-

#### COUNTRY

\* SARA EVANS PRODUCER: Pete Angerson

Sara Evans is so good she's scary. At once a preserver of the best of country's history and a progressive writer and singer forging a timeless contemporary country sound, she invites favorable comparisons to the best country divas. She has a big, powerful voice that can successfully take on Buck Owens' "I've Got A Tiger By The Tail" or caress the lovely, understated ballad "Unopened" or do the Patsy Cline torch-song thing with "Imagine That." She also revives

the saga song tradition with ber co-writ-ten "The Week The River Raged." Anderson's bright, punchy production is a perfect foil for her penchant for melodrama. The title cut is a haunting. vibrato-laden modern-day country anthem and serves notics that Evans is

WATRACA REPO

a considerable country talent. Sunday Morning To Saturday Night PRODUCER: Emory Gordy Jr. Rising Tide RPD/C-53047

Although known primarily as one of the pre-eminent songwriters in Nasbville, Matruca Berg is also quite a singer, and this album effectively unites ber talents. She is well showcased by Gordy's understated production and by guests

#### SPOTLIGHT



**BUENA VISTA SOCIAL CLUB** PRODUCES: By Contin Some of Cuba's most telented artists-Ibrahim Ferrer, Rubén González, Ellades Ochoa, Compay Segundo, and others—team up with worldly musician/producer Ry Cooder for a delightful project that paints a vivid and accurate picture of the intry's living musical heritage. More than a fusion of styles---as Cooder's coliaborations with Ali Farks Touré and V.M. Bhatt were this project is pure Cuban folklore, with Cooder as an unobtrusive semble player and facilitator. Its highlights include Ferrer's spiritual "De Camino A La Vereda," the jam "El Cuarto De Tula," and the cla boleros "Dos Gardenias" (sung by Ferrer) and "Veinte Años" (del by the album's only female performer.

nging from Raul Malo to Reese Wynans to Kim Carnes. Berg's vignettes of Southern life are particularly compelling in such affecting short stories as "Good Of Girl" and "Back When We Were Besutiful." She also includes what is for her a very light bearted—and ribald—outing with "Back In The Saddle," on which she's joined by a cackling quartet of Faith Hill, Suzy

Omara Portuondo). A vital document

of a music untouched by the times

BRAHMS: Complete Chamber Music Philips 454 073

Philips may seem like a confused label these days, but it has had the great taste and keen judgment to reissue some of the gems of its glory years in a series of gorous, budget-priced baxed sets. Ar the several pow out, the most impressive is an 11-CD set of Brahms' comp chamber works. Recorded from 1966-1980, the discs feature such great per-

#### SPOTLIGHT



Early Music (Lachrymae Antiquae) wurb 76457

Renowned for its championing of contemporary composers, the Kronos Quartet has largely resisted the allure of the past. And with the stun-ning "Early Music," the group doesn't so much essay archaic sounds as draw parallels between the ages, tracing the strain of austere melancholy so prevalent before the Baroque and so mant today. Kronos explores transcriptions of vocal masterpieces by Perotin and Machaut and consort music by Dowland and Tye, as well as folk melodies from East and West. st notable, though, are the mode takes on ancient forms by such leonoclasts as Harry Partch and the great Songs Where Every Verse Is Filled With Grief" is this haunting album's signal work.

Bogguss, Patty Loveless, and Martina McBride.

DANCE ALFXIA. Fun Club

PopularCritique 12018 Alexia joins the army of Euro-dolls cur-

#### VITAL REISSUES®

the Beaux Arts Trio, Quartetto Italiano, nos Starker, and clarinetist George Pieterson, From tumultuous par sion to meliou renose, the whole of life is this music, and the recordings do it full justice. You couldn't ask for a more attractive introduction to Brahms, and Philips' slim, state-of-the-art packaging is a boon for space-strapped collectors. The other budget boxes include a lovely pair of I Musici collections of Vivaldi's

string works, Haydn's piane tries in definitive performances by the Resux Arts Trio, and a complete set of Beethoven's string quartets by Quartetto Italiano that competes with any fullpriced set. Also out: Havdn's "na symphonies and Mozart's complete sym phonies with Sir Neville Marriner and large orchestral surveys of Handel and Berlioz. These collections should dominate the repertoire at their price range Bravo and encore. Philips

#### SPOTLIGHT



Shout In The House

Writer/arranger/producer Fred hounds with various ansambles to color outside the lines of the predictable, and in so doing is having a significant hand in redrawing the whole tapestry of modern gospel music. This outing with the young, revved-up Motor City Mass Choir expands on the concept of revitalizing standards of contemporary praise and worship music with a deft R&B flavor Hammond's tests and touch are impeceable, from the kicking, funky "We Are Marching" and the hip-hop workout "Ain't Gonna Let No Rock," to a reverential take on the evergreen "Give Thanks From start to finish, an exciting, exbilarating ride.

rently importing their candy-sweet sound to stateside dancefloors. She avoids being just another face in the growd by wisely tempering the chirps vocals inberent in this area of the dance genre with the occasional throaty rant. By doing this, she transforms the derivative ditties "Number One" and "Anoth er Way" into mildly credible anthems demanding peak-hour turntable action.

Although it's easy to envision top 40 programmers embracing such lively and infectious material, it's the downtempo, pure pop vibe of "Uh, La, La, La," with its crafty blend of campfire chants and ip-bop beat scratching that will keep Alexis in the game beyond the life span of any time-sensitive trend. JAZZ

#### DOMINIQUE EADE When The Wind Was Cool

RCA Victor 68858 Engaging jazz vocalist Dominique Eade

makes her major-label debut with an artful tribute to June Christy and Chris Connor, singers noted for their unadorned intenation and affecting timbres (as well as singing with Stan Kenton's hand). Although Eade's tone is warmer and livelier than theirs the material fits perfectly, especially the torchy, piano-accompanied duet of "When The Wind Was Green" and the yearning balladry of "Something Cool," which is adorned with guest star Benny on's caressing sax lines. Eade's skillful syncopation is apparent in her deliciously out-of-phase phrasing on "Lulisby Of Birdland" and her breath-less, patter-scat take on "Tea For Two." Eade is also the author of the witty rind arrangement of "Mo as well as the charts for a brisk bosas nova version of Noel Coward's "Poor Little Rich Girl" and a beaming, scat ified spin through "I'li Take Romance."

#### LATIN

► ALEJANDRO FERNÁNDEZ Ma Estoy Enamorando

Sony Discos/Sony 82446 At the height of his popularity as a ranchero star, this handsome singer with a stentorian baritone puts out a disc sporting a daring blend of bolero/ pop/rancbers sounds that has spawned a top five hit, "Si Tú Supieras." With Emilio Estefan Jr. co-producing and wife Gloria chipping in a duet, it is a sure bet the label will go to the mat for a ballad-laden disc that might broaden Fernández's rapidly axpanding fan

#### CLASSICAL MUSIC OF PETERIS VASKS

I Fismminghi, Rudolf Warthe PRODUCER James Mallinson Talarc 80457

This continues Telare and the Flowigh orchestra I Fiamminghi's process of recording the work of great Eastern composers like Gorécki, Pärt, or Kancheli after they've become popular (Continued on page 85)

#### REVENGE ON THE TELEMARKETERS" TOM MABE launches a one-man hilarious attack against

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- DAN AQUILANTE, NEW YORK POST

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#### Reviews & Previews



#### POP

SALT 'N PEPA R U Ready (3.50) PRODUCERS: Chad "Dr. Cesas" Ellioti, Al West Cheryl "Salt" James WRITERS Elliott, Multar, James, Denton PUBLISHER, not hated

REMIXER David "EQ3" Susuman m/Red Ant colo PolyGram) (ca It has been far too long since these enduring rap divas have served their disciples with new rhymes. They are briefly joined by Rufus Moore on this slippery pop/hip-hop chugger, which reminds folks of Salt 'N Pepa's lyrical chops-not to mention their knack for sinking their words into a book-laden musical brew that would seem to guarantee widespread top 40 action, "R U Ready" is a fine preview of the forth coming "Brand New" album, bolstered by well-placed samples of Brass Construction's "Watch Out." Not that it's needed, but added progr tive is provided in a sly, funk-spiked remix by David "EQ3" Sussman.

#### \* SAVAGE GARDEN Truly Madly Decoly

PRODUCER, Charles Fisher WRITERS D Jones, D. Hayes PUBLISHERS Rough CutEMI/EMI Blackwood, BMI Columbia 1999 (up Sony) trassette single! This is the single that abould help

affirm that Savage Garden is more than a one-hit wonder. Lifted from the act's fine self-titled debut, this percussive hallad reveals vocal skills and charisma not previously displayed. With its intle lyries and plush, guitarotehed instrumentation this sone 'truly madly deeply" deserves as much airplay as top 40 programmers can heap upon it. We can only imagine the lush accompanying videoclip stated to premiere shortly

#### \* ND MERCY Kiss You All Over (4.10) PRODUCERS- FMP

WRITERS M Chapman, N. Ch PUBLISHER: EMG Songs, ASCAP rista 3409 10/0 8MG/ 10 It's great to see Arista stick with this charming trio despite the minor chart struggle it has experienced in recent times. But there's no denying that No Mercy's eponymous album is several notches above standard dance/pop fare—as evidenced by this Latin-spi rendition of Exile's '70s-era hit. The song's hook thrives within FMP's arrangement of swirling house beats and fla menco guitars. Factor in the act's sweet harmonies, and you have yet another worthy top 40 contend from a group that deserves a nice long

#### \* JESSE HULTBERG The Priest Song (4 28) PRODUCERS. Gary Maurer, Jesse Hullberg WRITER: J. Mischell PUBLISHER, Siguamb, RMI

Wild Menk 22960 ICO premot With the media so interested in Joni Mitchell lately (thanks in large p Janet Jackson's single "Got Til It's Gone"), the time is good for Hultberg's reverent rendition of a gem from her catalog. With the aid of co-produces Gary Maurer, he dresses the tune with a skittling, faux-funk beat that's in tight sync with current top 40 and triple-A tastes. Hultberg's vocal has an endearing lift that nicely illuminates Mitchell's lyrics, leaving the listener salivating to hear more. Contact: 212-677-2651

#### R & B CHICO DeBARGE Iggin' Me (3:51)

WRITERS C Dellaces & Dellaces Music, ASCAP

versal 1177 (old Unit Consette s Wow is this a long way from the kiddle 80s sound of the group DeBarge or what? Chico makes an excellent bid for solo standom with this tight alterna-soul balkad. While others are trying to cop the sound of D'Angelo and Maxwell, DeBarge wisely attempts to elaborate on the vibe created by those artists by injecting flash-es of traditional blues (love those organ lines!). Actually, it might be more accurate to compare (if one must) this winning jam to the peak output of Prince, minus the shrill falsetto and kinky sexuality. Rather, DeBarge comes on with a swarthy, utterly aggressive leading-man attitude that will belp slam "Iggin' Me" bome with lovelorn en and dudes who respect a brothe with flair. From the artist's essential new

#### ► RICK JAMES Player's Way (3-46) COUCERS: Rick James, Damel Lemelle

WRITER R James PUBLISHER Funkado, ASCAP

Private (Mercury 316 tots PolyGram) (cassatts simple)
What a pleasure it is to welcome legendary funkateer James back to the front li radio after far too long an absence. For the first single from his new album, "Urban sody," he enlists the vocal assista of Bobby Womack and Snoop Doggy Dogg. Although both are in solid form here, the listener is never swayed from James' well-worn stylings and lotherio lyrics for long. The track's laid-back classic soul groot ooses with youth-radio appeal, but it's hard to not wish that James had outed to reemerge with one of his classic party jams Guess we'll have to dip into the album for

#### COUNTRY

(4.21) WRITERS H. Aten. C. Chamberlain

PLISLISHERS Color /Sen Ten/Sones of PolyGram in SOUNDARY M. Turies, SAM. rista 3106 tan ti There is nothing like a good woman's love to stand between a man and all the evils of

the world. That's the message in Jackson's new single. The song is replete with tempion—and lots of rav emotion conveyed in a well-written lyric that Jackson brings to life in his own special style. The result is a record that should add another notch to his long, long string of hits.

#### LEANN RIMES On The Side Of Angels (3.43) WRITERS G Burt G House

Carb 8339 (C) econol Rimes has an incredible voice. That's an undeniable fact, but that voice needs to be married with strong songs for maximum effect. After a misstep with the fast-burn ing cover of Debby Boone's "You Light Up My Life." Rimes has rebounded with this fine single. It has a beautiful lyric and a stunning performance, and it should fare well at country radio. Airplay ought to just throw fuel on the fire of those aiready-hot album sales.

#### TOBY KEITH WITH STING I'm So Happy I Carl't Stee Cryler (156)

PRODUCERS, James Stroud, Toby Keith WRITER Sting

PUBLISHERS Magnetic/Regards/Regai Songs, BMI Mercury 185 too PowGrano 000 promot A great songwriter can write words and music that transcend any genre, and Sting's poignant lyrics and strong melody on this song are perfect evidence. In less than four minutes, be traces a man's life through the pain of losing his family to his ctant acceptance of the cards he's been dealt. Divorced dads will see themselves in the lines about "Sanday fathers and melt-ed ice cream." It's a brilliant and deeply touching song—and it's a perfect country song. Kudos to Keith and Stroud for bringing this gem to the country audience. Sting joins Keith on the record, and their voice complement each other extremely well. Their performance at the CMA Awards should serve to heighten aware fine single and help make it the hit it

#### & DELBERT McCLINTON Sending Me Angels

PRODUCERS- Gary Nicholson, Empry Gordy Jr., Delbert WRITERS: 1.1 Williams F Miller

deserves to be

PUBLISHERS: Howler Hits/Ha Majesty/Frankia Miller,

Rising Tide 1026 ICD promot McClinton is a national treasure-one of the country's hest-loyed blues-scaked troubadours who can pack tons of em into a lyric with his distinctive voice. He's long been on the fringes of the country blishment with a devoted following that flocks to his live shows, but main stream country airplay has cluded him. This single could change that if program-mers give it a chance. It's pure Delbert, bluesy and heartfelt, but very accessible to ry radio audiences. Vince Gill and Lee Roy Parnell contribute their talents to the song. It's a fine record, very deserving

#### DANCE

JUNO REACTOR God is God in-471 PRODUCERS, Juno Rea WRITERS B. Watkins, N. Burton PLIRUSHER, not listed REMOXERS: Mark Saunders, C.J. Bolland, Patrick Codengs,

Wax TraxI/TVT 8749 ICD: With a little help from Transglobal Underground's Natacha Atlas, Juno Reactor comes forward with its most user-friendly single to date. Chanting like a baby Ofra Haza. Atlas gives some much-needed

melodic flesh to a track that churs with an electronic sound that has an unmistakable industrial edge. Of the pile of remixes pro-vided, Mark Saunders and C.J. Rolland take the track in directions that enhance the parts of "God Is God" that work-and

discard those that don't. Saunders' version is particularly potent, with its lazy funk breakbeats and moody keyboards.

#### D&G More, More, More (5-56) PRODUCERS M Marcoln, 8. Salton

VRITER not listed

Provider Critique 12102 toto BMG: (CD provider Saperstar designers Dolce & Gabbana are apparently getting used to the idea of being dance divas. On their second single. they enlist Dana Dawson to vamp and coo through this thumping rendition of the Andrea True Connection disco chestnu You may find yourself searching for the designers on the track, which is fluffy at fun. Actually, they only make a came appearance, lending their names and vision to the proceedings than anything else. Turntable artists will most respond to the presence of Junior Vasquez, wh recent remix is among his best work in recent months.

#### AC ★ DIDNNE WARWICK & CHUCK JACKSON If I

PRODUCER, not insted WRITERS, S. Sano, J. Gomez PUBLISHER not listed Wave 02322 (c/o fWS) (canalto single It seems like a lifetime stace Miss War-

wick has unleashed that distinctive voice of hers on a pop recording. She makes up for lost time with this sweetly orchestral ballad, on which she has found a lovely vocal counterpart in R&B veteran Jack son. Some may not be able to listen to this single without thinking of Warwick's lity-slashing tenure as the "Psy chir Friend," But all bets are on that delicions voice winning out in the end-not to mention Sheree Sano and Jose Gomes's warm and romantic composition. An intriguing peek into an album from the

#### FORIE MONEY If We Four Get Out Of This Place PRODUCERS Birth Zito, Curt Cumma, Frida Monto WRITERS: Stanley, Cuorne, Money, Girven

PLIFE ISSUED and subset CMC International 87237 ( Money is out to prove he is still a vital rocker after all these years with a crisp ditty that will have sharp ears drawing instant comparisons to his vintage hits "Take Me Home Tonight" and "Walk On Water." Ultimately, "If We Ever Get Out Of This Place" has enough twists and turns to stand on its own merit. Money's voice is aging incredibly well, rising from a Romeo whisper to a rough growl as the beat and a rusb of guitars pick up n tum. In another era, this would be a fast. mainstream rock radio hit. However, it is more likely to start its life at AC and triple-A, where programmers seem to have a long memory. From the new album "Shakin' With The Money Man."

#### REMO CAPRA FEATURING GATO BARBIERI I'm Just A Man 15-090 WRITERS T. Macero, R. Capra, M. Barb PUBLISHER: not listed

mbia 26796 | 25 Sony) (CC Capra ends a long break from recording with a percolating jazz/pop tune that bene fits from Barbieri's fluid sax playing. Time has given Capra's voice a quivering under current, though that will not sway the ardor of longtime fans who will be delighted to see the singer back in action.

#### ROCK TRACKS

PRODUCER: Your Scores WRITERS R. Cappo, Porceil PUBLISHERS: Roadblock/Govinder, ASCAI REMOVER PORCEL Roadrugner 297 insurts south

Remember when rock'n'roll was rambune tious without being angst-ridden? Shelter does. It brings back the good of days of playful aggression with a toe-tappin that squeezes more infectious guitar licks in three minutes than most bands can in twice the time. "Whole Wide World" crackles with a '60s-flavored chorus and malebonding gang chants that will add zip to

#### ock and college radio playlists JUDAS PRIEST Bullet Train (5:05)

WRITERS, G. Tipton, K.K. Downing PUBLISHER: EVI Songs, BMI CMC International 87232 too tity Judas Priest returns without Rob Halford but with lots of intense metal bite. The new album "Jugulator" is off and runni

with a track that is unapologetic in its acrobatic riffing and shricking rebel-vell vocals. Glenn Tipton is a worthy band leader, with his sharp musicumship and aggressive demeanor. The Beavis & head generation is going to have a field day with this one-as will old-timers who tiess teenage hours locked behind bedroom doors playing air guitar.

#### NEW & NOTEWORTHY song's mildly during adult lyrics, may rattle a few at first. However, prod

911 Love Sensation (1.25) RODUCERS Elect Kennedy, Tim Lever, Mile Percy WRITERS McLaughin, Goode Pacific/Chryselle, ASCAF

Victin 38512 trassets coated The stateside invasion of British boy groups rages on with the onset of this sugary dance/pop confection. The lads have considerable harmonic charm and a delightfully videogenic image that will have Americans dubbing 'em the male

equivalent of Spice Girls-a fair compar on, given the endiess guilty pleasure that folks will derive from "Love Sensa-tion." Find this hit-hound twirler on the ent soundtrack to "Casper 2," as well as on the act's eponymous album. dae in early '98. Prepare to hear a whole lot of 911 in the coming months

#### KIMBERLY SCOTT Tuck Me In 13 551 PRODUCERS: Emelto Philit MRITER, E. Phillips

Columbia 2361 (ch Servi )

Add Scott's name to the ever-lengthening list of youngsters aiming to duplicate the success of red-hot teens Hanson, LeAnn Rimes, and Robyn. Scott comes on like a soul siren in the making on this languid R&B hallad, in which you will absolutely not be able to discern that she is not a woman well into her 20s. The pre-

Ernesto Phillips and Rence Diggs do not. lead Scott down an intentionally seduc tive path, which will keep listeners from getting turned off. In fact, most will simply applied the remarkable efforts of an measurably high. WHITEBIRD FEATURING VERONICA BROWN

## Words That You Say (3-40)

PLIST PLOF BY, James Michael Sole

Strictly Rhythm 12517 CO single After a lackluster summer, club comes alive with the impact of what is easily one of the strongest house anthems in recent times. "Words That You Say" positions Welcome as an A-list producer likely to dominate turntables in the coming year, while Brown exudes raw, soulful charisma that is reminiscent of Ce Ce Peniston at the time when Finally" first hit. This track truly has it all: a relentless groove, a shrewd ed hook, and a chorus that you'll be ng to yourself for bours after one spin. An outta-da-box club hit that demands the ear of cross

tastemakers. Contact: 212-254-2400.

#### RAP

PRODUCER: David "Mr Miss" Hobbs WRITERS: D. Hobbs, M. Ross. C. Wong-Won PUBLISHER, LTI Joe Ween, BMI LIT Joe 895 ton How times have changed. The act that once

heavily represented on the freedom-ofspeech tip has stamped its latest single with "no explicit lyrics." Without the truly amusing, envelope-pushing Luke Campbell at its helm, 2 Live Crew has lost much of its bite. indulging in tepid booty-bass riffs and invitations to freak and shake. Without headline-grabbing smut or its once-ribald sense of humor, 2 Live Crew will likely struggle to be heard in a ran world that demands more than harmless lock-grabbing.

ALBUMS: SCILLER Reason desired by the tree width to down a good defined on the basis of maked are not so the Private Conference of the SCILLER Reason distance of sound an experiment of the SCILLER Reason distance of sound an experiment of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of the SCILLER Reason distance of sound and experiment of the SCILLER Reason distance of the SCILLER REASON d ands because of their musical ment. NEW AND NOTEWORTHY Highlights new and

SINGLES: POX 1 (b.) New releases with the guistest chart potential. CRTICS CHOIC; (b.) New releases, regardless of potential chart action, which the reviewer lightly recommends because of three musical ment. NOW AND HOTEHORTHY Highlights new common to be more than one for the more than 84 BILLBOARD OCTOBER 11 1997 (Continued from page 83)

with releases on ECM New Series or with releases on EUM New Series or Nonesach. Beyond a certain Johnny-come-lately air, these records have real appeal in I. Fisamninghi\* warm-hearted tone and conductor Radolf Werthen's astute compliation of repertoire. Latvian composer Peteria Vanks gained a name for himself with a recent series of sublime recordings on Conifer, and this disc reprises some of his most accessi ble and affecting pieces for strings, including the overwhelming "Musica Dolorosa." This is tremendous music that deserves a wide bearing

IMS: Sonatas For Viola And Plano Kim Kashkashian, viola; Robert Levin, plan PRODUCER: Manfred Eleber ECM New Series 1630 This is a beautiful recording of so

beautiful music. You couldn't ask for more intellectually astute or amotio uned interpretations than those of iy attuned interpretations than these Kim Kashkashian and Robert Levin, and the ECM production and packagis are peeriess. Still, these two pieces to less than 45 minutes—unacceptable for a full-price classical issue, especially one that's competing with several fine versions already in the catalog. (Notably, the playing time isn't pris issues.) Surely, a team of this caliber could have provided a satisfying juxta on of material. Why not B two songs for soprano and viola? Releases like this betray a disregard for the fiscal realities of the music consumer, a dangerous thing for any label that depends on a loyal fan base for its

#### CONTEMPORARY CHRISTIAN FERNANDO ORTEGA

This Bright Hour PRODUCER: John Andrew Schrei

Myrrh 7017027612 Fernando Ortega is a New Mexico native whose music embodies the rich hues and earthy delights indigenous to that region. On his debut Myrrb alhum, Ortega bas fashioned warm, soothing tunes marked by his poetic lyrics and memorable melodies. Fans of finely crafted folk music will find these spiritually uplifting times irresistible. Ortega's piano playing anchors the album, but producer John Schreiner (Aretha Franklin, Twila Paris, Julie Miller) wisely fleshas out the melodiss with flute, accordion, fiddle, and uillean pipes. The album's ments are the hauntingly beantiful "Angel Fire," the moving Stranger," and "If You Were Mins," which Ortega wrote after he and his wife went through a falled attempt to adont a child. An album that listeners will return to often, from a gifted

vocablet with first-rate songs NEW AGE STEVEN CRAGG

PRODUCER: Shrven Craes

New World Music 434 In a recent deluge of didgeridoo albums, "Discovery" leaps from the pack. Cragg has been around for a while, recording with Phil Thornton, who also appears on one track. But most of "Discovery" is just Cragg creating staccate rhythms and sampling his instrument in didgeridoo orchestrations and tribal stomps Cragg successfully merges the didgeri-doo's primal growi with inviting es and textures, "Little People" is a celebratory danca, while "Monni Retreats" evokes exotic landscapes.
"Summerstream," with its gently caseading synth esizer textures and osti to patterns, is a surprisingly serene setting for this most ancient of



#### HOME VIDEO

1998 VIDEO PLAYMATE CALENDAR 55 minutes, \$19.98

There are certain fourth-courter releases that the industry has come to expect great things from. Hence, along with freship shipped copies of "Miracle On 34th Street" and "How The Grinch Stole Christmas," retailers will be clearing shelf space for the annual edi-tion of Playboy's video calendar. And this seductive title will not disappoint. The beautifully shot cast of lovelleshighlighted by one of the magazine's most compelling models in years, 1997 playmate of the year Victoria stedt-is a sure bet for winning cales results

THE BEST OF THE DOORS vonversal Studies Home Video 73 minutes, \$14.96

Haunting images of Jim Morrison enraptured in his music and poetry dominats this latest addition to Universal's video library celebrating the music of the Doors. There are som never-before-seen and tough-to-find axtras, such as the videoclip for "Glo ich was filmed hy band memb Ray Manzarek as a promotion for the now-unavailable alhum "Aliva, She Cried." The clip, which intersperses

concert footage with some very soft

erotics, was banned on MTV, for some reason. Also included is a new film montage for "Strange Days," which was created specifically for this tape, and some rare interview footage. Universal is also re-pricing its existing
"The Doors Collection," which contain
"Dance On Fire," "Live At The Hellywood Bowl," and "The Soft Parade," to

EXTREME DINOSAURS: OUT OF TIME Anchor Say Fot utes, \$12.58

This irreverent children's program has its tongue firmly ensconced in its cheek. The animated series, which focuses on the daily crime-fighting oits of a motiey quartet of mod age dinos, is getting a lot of exposure, thanks to its television presence and a new Mattel toy line. In this first episode, a scientist gives the four friendly beasts special powers that allow them to talk and survive the Ice Age in order for them to serve him fortunately, he also gives similar strengths to four menacing reptors who the dinosaurs spend most of their time chasing in an effort to stop them from taking over the earth. The who've been on the kids' scens for Mutant Ninis Turtles banter in such one-liners as "we're gonna kick Juras

FOREVER FIT: THE MIND-BODY-SPIRIT CONNECTION Senior/Vision Prod

This no-frills healthy lifestyle tape is perfectly suited to its mature target audience. An inspiring golden gir walks seniors through a series of exar-

cises and tips aimed at helping them maintain their independence and salfence while continually reinforce ing the mantra that no one is too sedentary or too weak to start a fitness program. Not merely a workout tape, the program is filled with demonstra-

tions of sveryday movements. Include are the best way to get out of bed with out straining one's back and tips on how viewers can find their own center of gravity. The exercise portions are simple and effective and, most important, casily accomplished with little fanfare. A terrific holiday gift idea. Contact: 508-350-9700.

MTV ADVANCED WORKOUT TOTAL BODY

90 minutes, \$14.58 Mayhe if we all worked out on a picturesque dock perched next to a g geous ocean we'd have the kind of es that grace MTV's fitness tapes. In the mountime this video is the next best thing. Featuring Keith Byard and his ultra-varied work out, this tape is hardly for beginners. The routine. which is best suited to those already in pretty good shape, combines low-impact and step serohic elements with -weight-training moves. The hour long high-energy class is topped off with a half-hour yogs segment filmed in the Utah Canyonlands that serves to sooths the muscles and the senses. The workont is the first in a new series from MTV, which is looking to expand beyond Eric Nies' "Grind" empire.

DI AST 'EM Fax Lorber Home Video 103 minstes, \$19.98 Timely is the word that comes to

mind with this video that probes the inside world of guarrilla calabrity photographers. The tape will likely see lots of action at retail in the wake of Princess Diana's death. The documentary, made in 1993, focuses on a ruthiess young mamber of the paparazzi who is interviewed exten sively and filmed staking out several celehs with the instinct of a hungry lion. Caught in his web are such celebrities as Madonna, Jack Nicholson, Tim Robbins, Spsan Sarandon, Harvey Keitel, Robert De Niro, and Michael J. Fox. Fox and his wife and child were the main target at the time the documentary was flimed. Cleverly conceived and exe-ented, "Biast 'Em" stands back and lets the members of the paparassi paint an unfavorable view of them-

#### ENTER-ACTIVE

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http://www.unfurled.com MTV and Yahool, each pioneers in their respective mediums, have combined forces to create unfURLed: The MTV/Yahool Guida to Wah Music. The site serves primarily as a jumping-off point to hundreds of various musicrelated sites. Each link is conveniently categorized for simple navigation. A search tool located near the top of the page is handy for users who want to jump ahead to a specific artist or topi The Upcoming Events category, one of the most useful and regularly updated chats and concert cybercasts taking place in RealAudio and RealVideo. along with links to the World Wide Web sites they originate from. An easy Site Seeing section lists links to record and CD shopping sites. As a whole, unfURLed does not necessarily equ the sum of its parts. However, these various parts serve as an excellent

COURTNEY LOVE: THE REAL STORY By Poppy Z. Brite Simon & Schuster \$25, 253 pag

Lately, the once predictably volatile and outrageous image cultivated hy Courtney Love has been tempered by a new, more glamorous and

abdued public persona With her critically acclaimed performance in "The People Vs. Larry Flynt," a highly publicized makeover that landed her on the cover of Harner's Razaar this month, and a recent nomination in the 1997 VH1 Fashion Awards, there's little doubt that the mainstream has come to accept Love. As with so many celebrities before her, our fascination with the singer/actress has only increased as she dismantles the stereotypes the media, the public, and the artist herself have helped erect.

In "Courtney Love: The Real Story," Brite paints a highly sympathetic portrait of this compelling personality. The author reveals Love to be something of a punk Cinderella, a tragic heroine who valiantly triumphs against perils. Her traumas include an unstable childhood, drug addiction, and a series of neglectful male figures who attempt to stifle her. Then she discovers the perfect or in the equally larger-than-life rock icon Kurt Cobain. Of course. prior to the end of the fairy tale, Love's story only becomes darker and more tumultuous before we see signs of redemption.

PRINT

In spite of her relative youth and a limited body of musical work (Hole is currently working on its third album). Love is a worthy subject. and Brite takes great care in chronicling her highly nomadic life.

The author delves into her early years, which included bouncing it and out of boarding schanle and juvenile correctional institutiona, and her emancipation as a young, trust-fund-fueled scenester. Later, when Brite gets to Love's stripper days in Los Angeles, readers get a keen sense of her hackground through factual and eyewitnessrelated details

It's no small task, considering



Love's dizzylngly active time line includes attempts at a musical ca-reer with such bands as Sugar Baby Doll, Sugar Babylon, and an abbre viated stint with rock outfit Faith No More, as well as dalliances with Billy Corgan, Trent Reznor, and

Julian Cope.

Unfurtunately, to those people with even a basic interest in pop cul-ture, much of these later-life depictions will resound as echoes of the nameraus prese reports written about the artist.

Some of the book's greatest treasures come from unearthed pers al journals and letters, which are accented by a collection of intimate photos. Brite also produces some of ove's early school records. A report from a juvenile facility in Salem, Ore., hilariously comments on a young Love, "She is very outspoken to the point of having or causing problems with the program because of her boisterous behavior.

Indeed, throughout her marriage to Cobain and her impressive work with Hole, Love has never been one to play the shrinking violet. This biography emphasizes Love's ability to maintain her identity.

Brite, who was assisted by Love in her research, never interviews the artist directly and tends to romanticize and defend her subject to a fault. Still, those already kneeling at the altar of Courtney might enjoy passing the time with these pages. starting point for exploring what the Web has to offer the music industry. AUDIO BOOKS

MEMOIRS OF A GEISHA By Arthur Goldan Read by Elains Erika Davis

Random House Audio 3 hours (abridged), \$18 ISBN 0-578-46075-8

In this intriguing story, a young girl named Chio is soid into slavery to a geisha bouse in 1929. Lonely and bom sick, she toils as a maid and is mistreated by the reigning geishs. But as time goes on, she grows into a beautiful woman, and under the new name Sayuri she becomes one of the most hrated geishas of all time. Davis shy, expressive voice, tinged with a nese accent, brings the young girl's thoughts, fears, and bopes to life. "Memoirs Of A Geisha" is an unusuai audio axparience-tha listener wishes

it was longer because colorful and

intriguing details are lost. For exam pie, the summary on the back of the box says that Sayuri learns "the rigorous arts of the geishe: dance and music, wearing kimono, elab makeup and hair; pouring sake to reveal just a touch of inner wrist." But these details are missing from the tape. There is also an unresolved quest about Sayuri's sister, who was sold to a squalid house of prostitution but escaped. No mantion is made of hi ultimate fate or if Sayuri and her sister

ever reunite (without seeing the origi-nal noval, it's difficult to know if this is due to the writing or the abridging). Still, even abridged, this is a beautiful-

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# Update

#### CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

#### OCTOBER Oct. 4, Black Telent News Music Business Summit, Servers Hell, Loyola Marymount Univer-sity, Los Angeles. 310-226-8497.

Oct. 5, Fifth Annual Michael Boltoe Founda-tion Celebrity Softball Game & Black Tie Gala/ Auction, Cubeta Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Did Greenwich, Cone.

Oct. 6, Indie Label Forum, co-sponsored by the New York Chapter of the National Academy of cording Arts and Sciences and B'nei B'rith, the use. New York. 212-245-5440.

Oct. 6. New York MARAS Jazziem. Birdined. New York, 212-245-5440. Oct. 7-9, East Coast Video Show, New Atlantic

City Convention Center, Atlantic City, N.J. 203-256-Oct. 9 Wizards At The Board: New Technol-

ogy For Engineers, presented by the New York chapter of the National Academy of Recording Arts nnd Sciences, New York, 212-245-5440. Oct, 11-12, Mix 98,5's MOUFEST, spon WBMX, Boston City Hall Plaze, Boston. 617-722-

Oct. 13-19, World Of Bluegrass Convention, presented by International Bluegrass Music Assn., Asid House Hotel, Louisville, Kg. 502-684-9025. Oct. 14, National Academy Of Recording Arts And Sciences Fall Symposium Series, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777

Oct. 16, CMRRA Update, seminar on the Canadian Musical Reproduction Rights Agency spon-sored by the Assn. of Independent Music Publishers. Hatel Sofitel Me Mnison, Burbank, Calif. 212,247,6257

EVENTS AID NEW FACILITY:

Three initial fund-raising efforts will

help build a transitional care facility

tional support to victims of domestic

violence at the Huntington Memori-

al Hospital in Pasadena, Calif. The

drive, launched Sept. 29 at the hospi-

tal, includes among its celebrity

that will provide medical and eme

Oct. 16-18, Billboard/Airplay Monitor Radio

nor & Awards, Orlando Renaissance Resort, tando, Fla. 212-536-5002. Oct. 16-18, North By Northwest Music & edia Confe rence, Portland Hilton, Portland, Ore.

512,467,7070 Oct. 17-19, Bluegrass Fan Fest '97, sponso by International Bluegrass Music Assn., Gelt House Grand Ballroom, Louisville, Nr. 888-GET-IBMA,

Oct. 17-19, MusicWomen International Fourth Annual Global Conference, Loew's Van-derbit Plaza, Nashville. 615-860-4084. Oct. 20, 15th Anesei Academy Of Coo

Ausic Bill Boyd Golf Classic, De Bell Golf Course, Burbank, Calif. 213-462-2351. Oct. 20-22, Law Journal Seminars-Press Pre-sents 14th Annual Seminar On Negotiating Con-

ilton, New York. 800-888-8300, extension 6111 Oct. 23, Womne in Music's Working The Industry Series Semieor-Working The Net: Ising New Media To The Max, ASCAP Building,

w York, 212-459-4580. Oct. 23. Sixth Annual Salute To Excellence Dineer Honoring Teey Gray, New York Ballroom Sheratan New York Hotel & Towers, 212-222-9400 Oct. 24-25, Fourth Annual Regional Country Radio Seminar, Radisson Hotel, Sacrames Calif. 615-327-4487.

Oct. 24-26, Sengwriters Expe 20, spensored by the National Academy of Songwriters, Burbank Airport Hilten and Convention Center, Burbank Cald 213-463-7178

Oct. 25, Fourth Annual Principal Health Care Jazz On The Ren 5K Ren, spensored by WJCT lacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917. Oct. 27, Museum Of Television And Radio's Third Annual Radio Festival, New York, 212-621-

Oct. 29, City Of Hope Spirit Award Ceremo-ny, honoring Antonio "L.A." Roid and Kenneth "Babylace" Edmonds, Century City Pinza Hotel

GOOD WORKS

sponsors songwriter/artist Smokey Robinson, Those events are a play

called "Sang Sista-Sang," written by

Robinson and William Mickey

Stevenson, about the lives and

accomplishments of performers

Bessle Smith, Billie Hollday,

Dinah Washington, Dorothy Dan-

dridge, Josephine Baker, and

back lot, Century City, Celif. 213-892-7268. Oct 29. Nov 2 Black Fetertainment & Sports Lawyers Assn.'s 17th Annual Confe Del Mar Resorts Center, San Junn, Puerto Rico. 301-333-0003 Oct. 31, Music Industry Trusts' Diener

Grosvenor Hoese Hotel, London. 44-171-287-

NOVEMBER
Nov. 1, Sixth Annual West River Jazz Fest, sponsored by the Chesapeake Cultural Arts Iec., Our Lady of Perpetual Help Hall, Edgewater, Md. 410-867-0888 Nov. 3, Nordoff-Rnbbins Music Thnrapy

Foundation 10th Annual Silver Clef Award Die ner And Auction Honoring Aerosmith, Roseland, New York, 212-707-2818.

Nov. 5, National Academy Of Recording Arts And Sciences Fell Symposium Series, "Raising Your Profile," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Nov. 5-8, '97 JazzTimes Con International Business Of Jazz, ITT Sheraton Mondowlands, N.J. 800-866-7664 extension 10. Nov. 6, MTV Europe Music Awards, Ahoy Stadium, Rotterdam, the Netherlands. 44-171-284-

Nov 12 Great American Jazz Piano Co tition, sponsored by WJCT Jacksonville, Fla., Fion-de Theatre, Jacksonville, Fla. 904-355-ARTS. Nov. 14-15, Jacksonville Jazz Festival, spon-sored by WICT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fin. 904-358-6336.

Nov. 15, How To Get A Record Deal From A To Z, New Yorker Hatel, New York, 212-688-3504. Nov. 18. SESAC New York Music Awards, Supper Club, New York, 212-586-3450. Nov. 20, Studio Musicians: Instinct/Extinct?.

presented by the New York chapter of the Nation al Academy of Recording Arts and Sciences, New York. 212-245-5440.

Nov. 20-22, Billboard Music Video Conference And Awards, Beverly Hilton, Beverly Hills, Cult 212-536-5002

Mahalia Jackson, to be performe

Nov. 5 at the Vision Theatre in Los

Angeles; the Vickers Foundation

the Mountain Meadows Golf Club is

Pomona, Calif.; and the TBD Ameri-

can Savings Bank Toy Drive hosted by the Arcadia, Calif., branch, with

toys donated for the center. Contact:

David Grant at 626-798-5499. SINGLE FIGHTS CANCER: As part of the fund-raising drive for the 15th annual Minnie Riperton 5/10K Run and Family Walk Nov. 9 in Los

brity Golf Tournament Nov. 17 at



vers For A Cure. Jazz keyboardist Keiko Matsui joined 1-800-Flo Ribbon Bouquet campaign to find a cure for breast and ovarian cancer. Pink Ribbon arrangements feature flowers from Colombia. 1-800-Flowers will donate 25% of proceeds to the Entertainment Industry Foundation's (EIF) national initia tive to eradicate breast and ovarian cancer. Pictured, from left, are Lisa Paulsen, EIF president/CEO; Dennis Franz, actor; Julie McCann-Mulligan, creative director of 1-800-Flowers; and Matsul.

# LIFELINES

#### DIDTUE

Girl, Ruby Kate, to Candace Tobaben and Daniel Hersch, July 26 in Bever-ly Hills, Calif. Mother is director of A&R administration at MCA Records. Father is a mastering engineer at DigiPren Inc.

Boy, Jackson Glenn, to Nina Ossoff and Charles Sanders, Sept. 20 in Westchester County, N.Y. Mother is CEO of Squeak-A-Mouse Music and a songwriter. Father is counsel to the nal Music Publishers' Assn. and senior VP of legal affairs at the Harry Fox Agency.

Rita Bonin to Richard Deas, Sept. 27 in New Orleans. Bride is an affiliate relations rep at United Stations Radio

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

(Required by 39 U.S.C. 3688)

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1. Sales Through Dealers and Carriers, Street			
Vendors, and Counter Sales	11,223	10,554	
2. Mail Subscriptions	30.061	29,508	
C. Total Paid Circulation (Sum of 15B1 and 15B2)	41.284	40.062	
D. Free Distribution by Mail, Carrier, or Other Me	PRIDE		
Samples, Complimentary, and Other Free Copie	os 1,496	1.443	
E. Free Distribution Outside the Mail	0	0	
F. Total Free Distribution (Sum of 15D and 15E)	1.496	1.448	
G. Total Distribution (Sum of 15C and 15F)	42,780	41,504	
H. Copies Not Distributed:			
1. Office Use, Leftover, Unaccounted, Spoiled	1.086	1.129	
2. Returns from News Arrents	12.472	10.982	
I. TOTAL (Sum of 15G, 15H1 and 15H2)	56,336	53.615	
# 11 M	00000	00,010	

Publication of Statement of Ownership is required and will be printed in the Oct. 11, 1997, issue of this publication.

17.1 certify that the statements made by (signature and title of editor, publisher, bust

Angeles, Kevin Jenkins, president Sensational Entertainment cords and VP of Cepha Music & Publishing, says that the label's new single "Memory Lane" by Karyn Whitner will be released in conjunction with the charity event, with proceeds going to the American eer Society (ACS). Riperton, the R&B singer who was a proponent of early cancer detection and prevention on behalf of the ACS, died of breast cancer in 1979 at the age of 31. The ACS has dubbed November Minnle Riperton Cancer Action Month. For a registration form, call the ACS at 213-386-6102. Contact: Robert Blount or Antonia Gratts

at 213-469-8680 or Kevin Jenkins at

213-735-8563

# es Serious For A Cause, LIFEbeet, the music industry fights AIDS orga

nization, sponsored an after-party at New York's Bar 85 for '60s TV icons the Monkees. The act performed at the Hammerstein Ballroom at Manhattan Center earlier that evening. Party attendees donated money to LIFEbeat. Shown, from left, are Tim Rosta, executive director of LIFEbeat; Mickey Dolenz, band member; Robin Dorian, VH1 air personality; and Davey Jones and Peter Tork, band

or owner) (signed) Howard Lander, Presi

# **caramm**



Seeing Spots. Developing singer/songwriter Kami Lyle, who is touring to support her debut single, "Polka Dots," takes a moment's pause during a recent stop at WXPN Philadelphia, where she taped a segment of the station's "World Cafe." Lyle, center, is flanked by Joe Reagoso, senior director of promotion for MCA, left, and David Dye, host of "The World Cafe."

# newsline...

IRISH DJS TOLD TO PULL PLUG ON 'DANA.' Here's an eye crosser for you. U.K. national newspaper The Guardian reports that the Irish Republic's Independent Television and Radio Commission (ITRC) is pushing an on-air ban of the 1970 radio hit "All Kinds Of Everything" by then-16-year-old Rosemary Scallon, known as Dana. According to the organization, playing the song constitutes "an unfair advantage" for Scallon, who is now a candidate for the Irish presidency. "We believe Dana's singing must be treated by radio stations as election coverage," an ITRC spokesman said. There is a way out, however. Sta-tions that insist upon playing the AC oldie are allowed, as long as they reduce election coverage of Scallon in an equal amount to the length of the song.

AT-WORK RADIO HABITS UPDATED. Arbitron and Edison Media Research have unveiled results of a new study of at-work listening, in which 1,123 spring Arbitron diary keepers were reinterviewed about their listening habits. Among the survey's findings, only 42% of workers put their work time in at an office, where most station at-work listening promotions are targeted.

The study took aim at the long-held notion that most workers are on the job 9 a.m.-5 p.m. It found that only 4% of workers start and stop work at those times. In fact, 21% of workers are on the job by 7 a.m., and another 36% are there by 8. Only 10% of workers file in at 9 a.m. Once there, 65% of workers said they listen to radio on the lob.

Edison's Larry Rosin noted that radio "is the king of all media at work," showing statistics comparing radio's 65% of at-work usage with newspaper's 39%, the Internet's 16%, and TV's 11%. Measuring radio's effect on job productivity, 41% of respondents said it had no effect, 23% said it made them a little more productive, 34% said a lot more productive, 2% said a little less productive, and 1% said a lot less productive.

ABC RADIO PREZ MOVES TO CHANCELLOR. David Kantor, president of ABC Radio Networks, resigned Sept. 22 and moves to Chancellor Broadcasting to oversee a start-up network for the radio group and its mammoth sister Capstar. ABC VP of sales Lvn Andrews succeeds Kantor as president.

# **Radio Stocks Attract Folks In Biz**

# More People Play Consolidation-Fueled Market

This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor

It's no longer just the suits who are having breakfast with The Wall Street Journal. As post-Telecom Act consolidation propels broadcast stock prices upward, many of today's rank-and-file PDs and record execs have jumped on board today's version of the Oklahoma land rush.

Once the smell of money became extra pungent, previously passive observers immediately swung into action, diverting whatever available funds they could procure to join this high-risk, high-return enterprise. So while six-figure programming salaries are still far from the norm, one major-market PD, who asked to be anonymous, claims to have made more than six figures last year just in the stock market

In another sea change, consultant Guy Zapoleon (who owns Evergreen and American Radio Systems [ARS] stock, among others) points to a growing stock-market chat room on America Online, in which radio folks are suddenly less interested in what songs PDs are playing and more concerned with what they're buying.

"The biggest change I've seen in the industry lately is that you are now able to buy shares in the company you work for," says John Gehron, co-COO of ARS. "Until recently, only a handful of broadcast companies were public; most were privately held." And because radio has become big business, the stock market has responded favorably, to say the least. "Radio stocks have generated more activity, and thus more interest, in financial markets. That, in turn, creates more liquidity in those stocks, enabling investors to more easily buy and sell."

So suddenly, the stock of the company you work for becomes available. "If you truly believe in your company, why wouldn't you want to own the stock?" Gehron asks. And unlike pork bellies. radio stocks are a subject close to most broadcasters' hearts. "Who knows this industry better than those of us in it?" he says. "We can observe who the good broadcasters are. Why wouldn't we want to own their stock Gehron also owns shares of broadcast

companies other than his own "These are companies that I personally see are very well run. We know that by observing how well they compete against us in certain markets." Although, Gehron adds with a smile, "there is something to be said about buying stock in the ones that aren't so well run either, because you have to figure that someone will end up buying them."

Pollack Media Group's Jeffrey Pollack has always dabbled in radio stock as part of his overall investment strate-

gy. "My whole philosophy investing in any company is looking at the manageent team, at the track record quarter by quarter, and the amount of debt a npany has accumulated," he says. There are a few companies that I invest in on a regular basis, because I feel a confidence that quarter after quarter there will be an improvement in company cash flow. There are a lot of good companies, but you can't allocate your investment dollars all over the

Pollack says that being an investor makes him sensitive to what management wants when he happens to work with companies in which he may own stock. "There's a higher degree of pressure to make sure this quarter is better than the last quarter. That's what you tend to understand when you invest. Things need to happen quicker, and you just have to affect ratings performance and results quicker. All of us are used to being under pressure to make things

PROFITING FROM THE COMPETITION Tracy Johnson, operations manager/ PD at modern adult KFMB-FM (Star

happen quickly

100.7) San Diego, is an elder statesman in the stock game, having first ventured into the market in 1985, "You always hear from radio people that they can't make any money in this business," he says, "Hey, you're already in radio now you have a way to use that to make

money and, even better, how to make money off of your competition. The only broadcast stock Johnson

owns is ARS. "I've also bought and sold several other broadcast stocks over the last few years," says Johnson, who keens a TV in his office tuned to CNBC to periodically check his portfolio dur-

ing the day. One broadcast company Johnson has his eye on right now is Saga Communications, "Their stock hasn't moved lately out of the \$18-\$21 range, but I feel they're a well-run, value-oriented

#### broadcast stock and a company without IT'S FASY TO PLAY

a lot of debt," be adds.

Many brokerage firms now offer sim-plified online access. Maintenance is as low as you want to make it, says Johnson. "You can set predetermined buy and sell points which will automatically trigger your order to buy or sell 'X' number of shares of whatever stock at whatever price you've preset. You can also set time limits so you don't have to constantly watch it," he adds.

"It sounds simple, but start reading a lot," advises Johnson. Other than The Wall Street Journal, there's a wealth of information for new players available online, he adds. "Once you learn to follow the normal price swings of stock, you begin to understand how markets nove, and most of it is fairly predictable. While there will always be some surprises, after a while you become less surprised and can actually start seeing patterns develop. Johnson adds a cautionary note. Hav-

ing been an investor for 12 years, he now sees the market saturated with rookie investors. These busloads of bandwagon-jumpers are one sign of a market "top," he says, "where there is now more downside than upside opportunity."

Tust because the market happens to be going up right now doesn't mean it's going up forever. Right now there's an infusion of new money and the people to fuel it, mainly through 401K plans and (Continued on page 92)

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BILLBOARD OCTOBER 11, 1997

# **Tony Moran Rides The Ever-Changing Beat Back Into The Remix Spotlight**

GIMME A BEAT: Tucked away in his year-old full-facility Manhattan recording studio at a time when most New Yorkers are taking last sins of late-night coffees, pop remix master Tony Moran is clocking in his third hour of a recording session with pop sensation Ion Secode

The two, along with an engineer, are patiently working to transform the singer/songwriter's uptempo "Believe into a credible dancefloor stomper, dete with a reworked hassline. additional hackup vocals, and an instrumental tweak here and there

With a sensitive but learned tone, Moran suggests that a particular verse line might be better adapted to the remix if the vocal melody were altered slightly. He sings the alternative take to Secada, who listens receptively, ponders it, then asks to bear it again. Patiently. Moran runs through the line a second time

After a moment, "OK, man, let's give it a try," says Secada, who then retreats into the sound booth, satisfied



that the integrity of his song is not being altered, only reuiced to meld with the more fervent rhythms Moran has

Such a level of trust has increasingly hecome a given for Moran, who, over the past two years, has reinvented himself from a one-time singles remixer, freestyle producer, musician,

and singer, even syndicated TV personality, into one of the most soughtafter pop remixers of the latter part of His presence on radio has been profound, particularly amid top 40's redis-

covery of uptempo melodies, while his discography of the past year reads like a who's who of pop and R&B royalty. Among those in his Rolodex: Whitney Houston, Gloria Estefan, Celine Dion, Luther Vandross, Michael Jackson, and Patti LaBelle. Despite the tenacious road he has

traveled since the fledgling days of the 12-inch single in the early '80s, Moran remains mystified by his own impact. During a recent weekend out of the city, for example, he cavorted through a series of clubs, witnessing a steady stream of his own remixes.

"There is no greater high than the energy and positivity that people experience through music," Moran says. Every time one of [my] records came on, everybody's hands went up in the air. They weren't just dancing to the tracks, they were singing along, which is the important thing. It was so overwhelming. When that happens, you know you're doing something right. Moran's opportunity to work with some of the best vocalists in the field is



by Chuck Taylor

born out of his insistence on maintaining full focus on the artist, to never divest attention from the vocals via overly alienating instrumentation. ve always been very focused on the song itself, which has been the best education for me," he says, "Even in the freestyle days-which are consid-

ered a cheesy period—I wanted to make sure the artist could carry the record when they sang. When I had opportunities to work with Gloria and Jon and Patti and Luther, I used the same approach, which is to seek within them a new place to make the best record possible. I've always made sure that the music was very polished, very clean, so that the artist carried the record

Such sensibilities are grounded in Moran's childhood days in Brooklyn, N.Y., where he was a "pure pop listen-er," à la the Jacksons, Paul McCartney & Wings, and "Grease," "I always looked for something that was going to make me want to sing along to it." he

In time, he became a mohile DJ, in which Moran furthered his apprecia-tion of top 40 melodies, then befriended Albert Cabrera, with whom he formed the Latin Rascals, The pair's re-edited versions of popular songs spliced together became a favorite on ew York dance powerhouse WKTU's heralded lunchtime mix. They also caught the ear of remix veteran Arthur Baker, who offered the pair a job at his Shakedown Studios. Moran and Cabrera then began hand-stampnames in mid-'80s pop: Bruce Spring-steen, Madonna, 112, Duran Duran, and the Rolling Stones.

"It was a new step in the remix-making process," Moran says, "Unlike most of the hie remixes by Shep Pettibone. Nile Rodgers, or Arthur Baker, we would get masters and would have to take 20 hours of pieces and outtakes and construct a 12-inch single out of

"The programming scenario that existed at that time was archaic com pared to what we can do now," he adds. 'After a while, we were doing three of these a week. Even though I poured my heart into it, everything became a But the reviews of their work were

clearly fostering a watchful eye from labels wanting to capitalize on this new trend. Ironically, meanwhile, "my goal was to give up editing altogether,' Moran says. And then came Moran's first supercharged break. Fever Records asked



he and Cabrera and friend Andy Panda to produce and write a song for its new act the Cover Girls. The result, the radio classic "Show Me." became a gold single and opened the airwayes to freestyle. Moran went on to produce songs for the top names in the genre: TKA, Safire, George LaMond, Noel, and Lisette Melendez.

Meanwhile, the Latin Rascals recorded their own material, including the club hit "Arabian Nights" and a remake of the Animals' "Don't Let Me Be Misunderstood."

Then came TV notoriety, as Moran and Panda hosted "Second Generation," a production of MTV and Tri bune. The half-hour show, which aired in 37 large urban markets, offered yuk-yuk skits and freestyle-oriented (Continued on page 92)

# **George Flinn Revives His Ailing Memphis Stations**

Billboard.

OF THE WEEK

GEORGE FILING

KXHT/WJOI Memphis

FOR NEARLY 20 YEARS, George Flinn was perceived around Memph as an ultrasound doctor who, in his own words, "dabbled in radio," The handful of radio stations his Flinn Broadcasting owned in that market and Little Rock, Ark., went through frequent format changes and were often thought of more as their owner's personal jukeboxes than "real" broadcast outlets. Rival broadcasters, meanwhile,

would talk about how much potential Flinn's stations could have if only they were in the hands of a major owner. And by this spring, Flinn himself was, like many entrepreneur broadcasters. finally ready to sell. That was before May 3, when Flinn's KANG, a class-A hlues FM whose audience was so small that nobody called to complain when it was flooded off the air for nearly a month, he came young-end R&B outlet KXHT (Hot

107) under consultant Steve Smith. Four months later, KXHT is No. 2 in the market with a 7.6 share 12-plus in the second summer Arbitrend, No. 2 only to longtime R&B powerhouse WHRK (K97). In early September, Flinn launched a second FM, WJOI (197.5 Kiss FM), under consultant Dan Vallie, giving Memphis its first mainstream top 40 in nearly a decade. Suddenly, Flinn's instincts seem, well,

The 54-year-old Memphis native almost made it to hroadcasting through a direct route, going to col-lege as an electrical engineer. Instead, "I did research on the X-rays produced from television sets and bec interested in the medical aspects of Xray and radiology. After that, I went to medical school and became a radiologist, but never lost my interest in In 1973, spurred by his interest in

technology, Flinn chose the then nascent ultrasound field as his specialty, eventually opening four clin By 1978, he'd bought suburban oldies outlet WGSF. In 1988, when the legendary RKO Radio chain was broken up. Flinn sold WGSF to his younger brother and bought WHBO. Over the next few years, that AM would try numerous formats, including hard rock, top 40, country, and oldies and occasionally a hlock-programmed mix. On one occasion, Flinn took to the airwaves himself to apologize for the station's inconsistency. Eventually, however, WHBQ ended

up as the market's allsports outlet on the receiving end of a local marketing agree-ment (LMA) with Barnstable Broadcasting: it's since rewerted to Flinn. In the meantime, Flinn became increasingly faseinsted with modern rock, a format that, at that time, seemed like a stretch for Mem-

In 1993, Flinn's WNWZ-AM flipped to modern, using hard-drive automation at a time when that technology was less ubiquitous than it is now. Several days

later, crosstown WRXQ-FM signed on with modern. When Flinn bought Memphis R&B outlet KFTH, he moved the modern format to FM. By that time, however, WRXQ was entrenched, and KFTH, later KMZN. languished in near-total obscurity, before finally flipping to the blues format that Flinn was already running on AM and switching the call letters again to KANG.

Like modern rock, the new format was, Flinn says, a labor of love, "With blues, I figured I'd at least do something enjoyable to a certain demo. Memphis was the home of the blues. I figured we'd do well. Then I learned that there were 4,000 people who loved it, and the rest of the million people in town couldn't care less." By this time, Flinn says, he'd made

another discovery. He needed experienced people in his operation. ("It ds so trite, but it's so true. The staff is everything.") The first key hire was former Sheridan Broade (Continued on page 92)











Dreamworks Universal Music Group

conference attendees with planty of food, drinks and live entertainment what more could you want?

#### THE MODERN BY BRADLEY BAMBARGER

ith its second Modern Rock Tracks hit, "This Lonely Place," L.A. outfit Goldfinger continues to ride the ska-pop wave that has landed a great many of its brethren on the upper reaches of the chart. And reasoning why so many sunny California bands have been successful, Goldfinger front man John Feldmann echoes a commonly held sentiment on the listening public's cycli-

cal temperament. 'It makes sense that this music would become popular," he says. "Grunge was over. Slow, depressing music was over. It just got to be the time for some up, danccable music. People were ready to get happy. And we were there.

Last year, the single "Here In My Bedroom" from Goldfinger's self-titled Moio/Universal debut album

was a top 10 Modern Rock hit. At No. 18 on Modern Rock Tracks, "This Lonely Place" comes from the band's follow-up set, "Hang-Ups." According to Feldmann, the song represents a departure for the group-even though it was penned seven years ago.



"For a long time, we thought we couldn't really play 'This Lonely Place,' "Feldmann says. "It has this 'Daydream Believer,' swinging '60s pop thing

going on that was a little subtle and difficult for us. But after playing all those shows over the past year, we got better and more confident, and adding a horn section really helped make it work.

Lyrically, "This Lonely Place" addresses the challenge of change. "Even when something's a drag, you know what it's all about, and that's comforting Feldmann says. "Whereas the unknown, even if it may represent something preferable eventually, is seary. I wrote the song about one of my good friends who was in a relationship where the guy she was with was staying out all night, cheating on her. But for her, the idea of breaking up with him was worse than the reality of him messing around. She finally did it, though. It was rough, but she got through it. And now she's happy."

OCTORER 11, 1997

Thoray / Manah Caray © D'You Knew What I Mean? / Desa TE Be Missing You / Publi Detrily A Firsh Evens Featuring 112 @ Salf Contidence / Newtone

S Got Til It's Sone / Jenet Jackson Featuring Q-Tip And Jons Mitchell @ 4 Sessons Of Loneliness / Boyz II Man (7) Street Se Me / Deser.

® Happings / Vanassa Williams @ Planture Owne / Soul II Soul Snow Dn The Sehars / Anggur O Daeobu / Touko Funyuche @ Men to Black / W/4 Smith

(I) I Know Where It's At / All Sents 3 To Make You Feel My Love / Sity Joel ® Wishing The Bain Away / Jei @ Gypsy Lady / Mett Stanco ① Come On Eileen / Save Fortis Say Notion' / Omar

@ Free / Ultra Nate Samba De Janeno / Ballon

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@ Just The Wey It is / Little Monnal @ Don't Say / Jon B. Something About The Wey You Look

Toright / Elton John © Let's Start Over Again / Shakatak @ Oreem / Forest For The Trees

(3) Smile / The Supernaturals @ Just & Freek / Crystel Weters Featuring Dennis Rodman

@ L-L-Lies / Diane King Ol Keypino Tsukmo Youre J Erafantokashwashi

@ Here I Come / Thriller U @ Alone in Paradas / Yngwes M @ If I Hedn't Got You / Divis Breide 6) Kong Itsuro Materzahino Youri I

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@ Weere's The Lave / Henson ⊕ Flying High / Syron Stingly @ Och-La-La / Coolo

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(9) Top Gonz. Top Long / En Vogue @ Arybody Seen My Beby? / The Rolling Stones @ Should | Walk Away / Su

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Billboard. Mainstream Rock Tracks

OCTOBER 11, 1997 Billboard.

**Modern Rock Tracks** 

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J.W.K	WK.	2 WMS	WKS.	TRACK TITLE ARTIST	- XX	,×	Sen	
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1	1	2	12	PINK AEROSMITH	1	1	1	H
2	2	1	22	ANYBODY SEEN MY BABY? THE ROLLING STONES	2	2	2	L
3	3	3	4	IF YOU COULD ONLY SEE TONIC	3	3	3	L
4	5	5	27	LIMINE TRANSPORTED POLICIONAL IN THE PROPERTY OF THE PROPERTY	<b>(1)</b>	8	14	L
(3)	8	12	8	EVERLONG THE COLD IN THE SHAPE  RESAUL CAPITS  RESA	(3)	4	5	L
➂	6	8	12	LIVE THROUGH THIS (FIFTEEN STORIES) MIGHTY JOE PLUM	€	5	7	L
0	9	11	11	I CHOOSE ◆ THE OFFSPRING  BNAY ON THE HOMBRE  COLLAND A	0	10	13	L
3	12	18	7	MY OWN PRISON CREEO	(3)	7	8	L
(3)	17	29	3	SLOW RIDE KENNY WAYNE SHEPHERO BAND	9	6	4	L
10	10	13	6	HELLO HELLO   ◆ TALK SHOW  ATLANTIC	10	15	24	L
11	4	4	10	MARCHING TO MARS SAMMY HAGAR THE TRACK FACTORY NO.	11	9	6	
12	16	17	-4	HITCHIN' A RIDE   GREEN DAY  GREEN DAY	(12)	11	12	Γ
13	7	9	31	PUSH  * MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU  ANALYTICATIC	13	13	10	Γ
14	11	6	20	TRUST    MEGADETH  CRIPTIC ASTRONS  CRIPTIC  CRI	14	12	9	Г
15	15	16	16	SUPERMAN'S DEAD + OUR LADY PEACE	15	14	16	Γ
16	18	15	18	BLEEDING ME METALLICA	16	16	18	Г
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17)	21	31	3	BLAME   COLLECTIVE SOUL  ATUANO  ATUANO  ON THE PREMIUM NO THE PRE		_		۲
18	13	10	12	LAZY EYE   GOO GOO DOLLS  WHITE SAME SAME SAME SAME SAME SAME SAME SAM	18	24	26	
19	20	19	33	GONE AWAY  THE OFFSPRING  ONLY ON THE HOMBBE	(19)	20	22	Γ
20	14	7	14	TURN MY HEAD DELIVE	20	19	19	r
21	19	14	21	LISTEN + COLLECTIVE SOUL	21	21	20	t
(22)	75	27	5	WALKIN' ON THE SUN ♦ SMASH MOUTH	(22)	25	25	H
(23)	24	30	3	EVERYTHING TO EVERYONE EVERCLEAR	23	18	17	H
(24)	32	36	4	SUMBLE FALL THE NOONS THE NOONS OF THE NOONS	24	17	11	H
(B)	27	26	8	HIGH • IMMIE'S CHICKEN SHACK	(25)	27	27	H
28	23	24	8	ONE ANGEL   ONE ANGEL  ONE ANGEL  ONE ANGEL	26	23	15	H
27	72	20	17	LAST CUP OF SORROW • FAITH NO MORE	27	26	23	H
(28)	29	28	11	ALBUM OF THE FEAR SLAGH REPRESE  AENEMA ◆ TOOL	(28)	30	39	H
(29)	35		2	MOST PRECARIOUS   BLUES TRAVELER	(29)	31	14	H
30	26	22	13	SOUL OF LOVE PAUL RODGERS	(30)	37	34	H
30	NE		13	ALMOST HONEST MEGADETH	_	_	-	H
$\sim$		_	-	FLY SUGAR RAY	<u> </u>	35	_	H
32	31	34	7	TRIALS COOL FOR AUGUST	(32)	NE	_	-
33	38	38	3	THREE MARLENAS   THE WALLFLOWERS	33	33	33	H
<b>3</b>	NE	_	1	GRADUATE THIRD EYE BLIND	34	29	29	H
33)	NE	-	1	THE DIFFERENCE THE WALLFLOWERS	35)	NE	w Þ	1
36	28	21	22	HIT THE GROUND RUNNING JONNY LANG	38)	38	_	1
37	34	33	7	CAROLINA BLUES   BLUES TRAVELER	37)	NE		1
38	33	25	18	STRANGE ON THE MODELING SUGARCANE CRY OF LOVE	38	34	32	H
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<b>40</b>	NE	₩ ▶	1	TALSPIN HEADWHACK SLICETONE	40	NE	w►	1

. 8	×	Sea	SW	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL PROVIDED LABEL
					No. 1 * * *
(T)	1	1	13	WALKIN' ON THE SUN	3 weeks at No 1  SMASH MOUTH
2	2	2	16	FLY BOJEFO	◆ SUGAR RAY
(3)	3	3	11	EVERLONG	◆ FOO FIGHTERS
0	8	14	4	TUBTHUMPING	◆ CHUMBAWAMBA
(5)	4	5	12	TUSTHUMPER CRIMINAL	◆ FIONA APPLE
9	-	7	5	HITCHIN' A RIDE	GRAN SLATE WORK  ◆ GREEN DAY
$\sim$	5	-	-	EVERYTHING TO EVERYO	HE PRISE
0	10	13	5	STANDARDED IN MONIQUE	THE MIGHTY MIGHTY BOSSTONES
<b>3</b>	7	8	10	WRONG WAY	BIG RIGHERORY  ◆ SUBLIME
9	6	4	18	DON'T GO AWAY	GASOUNE ALL THINCA CASIS
10	15	24	3	ES LIGHE NOW	EPIC
11	9	6	15	BUILDING A MYSTERY	◆ SARAH MCLACHLAN NETTWERKARIMA
12	11	12	- 11	SUPERMAN'S DEAD	OUR LADY PEACE COUMSM
13	13	10	21	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MODULANCESAL
14	12	9	24	PUSH HOUSEMENT OR SOMEONE LIKE YOU	MATCHBOX 20     JANAS AND C
15	14	16	10	GRADUATE 1440 ETI HUND	THIRD EYE BLIND
16	16	18	6	HELLO HELLO	◆ TALK SHOW
(17)	22	21	6	SUMMERTIME SWITC & SHENCE	◆ THE SUNDAYS
	_				IRPOWER* * *
18	24	26	4	THIS LONELY PLACE	GOLOFINGER
(19)	20	22	7	DREAM FOREST FOR THE TIREES	◆ FOREST FOR THE TREES
20	19	19	29	SEMI-CHARMED LIFE	◆ THIRO EYE BLINO
21	21	20	25	6 UNDERGROUND	◆ SNEAKER PIMPS
(22)	25	25	6	PRISONER	CLEAN UPSTREAM  ◆ 311
23	18	17	11	JACK-ASS	OVRCORNING RC-RY  ◆ BECK
24	17	11	13	D' YOU KNOW WHAT I MI	EAN?   DGCGEFFEN   OASIS
(25)	27	27	7	MOST PRECARIOUS	◆ BLUES TRAVELER
26	23	15	18	TURN MY HEAD	ALIV ◆ LIVE
-			-	SECRET SAMAZINI RREATHE	BROWN STATEMENT
n	26	23	14	TOUCH, PEEL AND STANE	XL MYTEMMVERICK/WARNER BROS
28)	30	39	3	DAYS OF THE NEW	SEVEN MARY THREE
29)	31	34	3	ROCKCROWN	SEVEN MART THREE MAMMOTHATUATO ◆ SAVE FERRIS
30	37	-	2	COME ON EILEEN	STARROCLERIC
31)	35	-	2	I CHOOSE DOWN ON THE HOMBRE	◆ THE OFFSPRING CONTRACT
(32)	NE	wÞ	1	THE SUN IS OFTEN OUT	LONGPIGS MOTHERISLAND
(33)	33	33	5	TRYSONE EASINE	◆ LOVE SPIT LOVE MINER COMMENCE BROS
34	29	29	9	"SPAMM" SOUNDERACK	<ul> <li>◆ FILTER AND THE CRYSTAL METHOD IMMORTALISTIC</li> </ul>
35)	NE	w►	1	BITTER SWEET SYMPHON	YY ♦ THE VERVE
36)	38	-	2	DOIN' TIME	SUBLIME GASOLINE ALLERMINA
37)	NE	wÞ	1	THREE MARLENAS	◆ THE WALLFLOWERS
38	34	32	22	THE DIFFERENCE BRISDING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
39	39		2	ALL FOR YOU	SISTER HAZEL UNGLESAL  UNGLESAL
40	NE	wÞ	1	DAMMIT (GROWING UP)	◆ BLINK 1B2
ADDOOR NO	ectoric	With Change	need 24 ho	urs 8 day, 7 days 8 week. Songs ranked by n	enter of detections.

BILLBOARD OCTORER 11 1997

# **Adult Contemporary**

T.	L WK	2 WKS	WKS.	TITLE LAREL & NUMBER ORDINATION LAREL	ARTIST
<b>①</b>	,	1	13	* * * No. 1 *	★ ★  ◆ LEANN RIMES
2	2	2	6	SOMETHING ABOUT THE WAY YOU LOOK T	
(3)	3	3	11	QUIT PLAYING GAMES (WITH MY HEART)	◆ BACKSTREET BOYS
(4)	5	8	9	FOOLISH GAMES	<ul> <li>JEWEL</li> </ul>
(3)	6	6	9	SILVER SPRINGS	◆ FLEETWOOD MAC
(B)	8	5	4	CANDLE IN THE WIND 1997	◆ ELTON JOHN
(7)	7	11	9	TAKES A LITTLE TIME	<ul> <li>◆ AMY GRANT</li> </ul>
8	4	4	25	SUNNY CAME HOME	<ul> <li>SHAWN COLVIN</li> </ul>
(9)	11	14	6	PROMISE AIN'T ENOUGH DA	RYL HALL JOHN GATES
(10)	13	20	6	2 BECOME 1	◆ SPICE GIRLS
11	10	7	16	FOR ONCE IN OUR LIVES	PAUL CARRACK
12	12	10	23	FOR YOU I WILL	◆ MONICA
13	9	9	14	A SMILE LIKE YOURS	<ul> <li>NATALIE COLE</li> </ul>
14	15	15	35	YOU WERE MEANT FOR ME	<ul> <li>JEWEL</li> </ul>
(15)	22	25	3	* * * AIRPOWER	* * * GARY BARLOW
16	17	17	52	UN-BREAK MY HEART	◆ TONI BRAXTON
17)	21	24	9	ALL FOR YOU * * AIRPOWER	* * * • SISTER HAZEL
18	19	18	69	CHANGE THE WORLD	◆ ERIC CLAPTON
19	14	12	21	GO THE DISTANCE	◆ MICHAEL BOLTON
20	16	13	18	LITTLE MORE TIME WITH YOU	◆ JAMES TAYLOR
21	18	16	21	DO YOU LOVE ME THAT MUCH	PETER CETERA
22	23	23	-26	HERE IN MY HEART	CHICAGO
(23)	25		2	I DON'T WANT TO WAIT	◆ PAULA COLE
24	26	29	23	BUTTERFLY KISSES	◆ BOB CARLISLE

# Adult Ton /10

THE ONLY ONE

(25) NEW ▶

\* \* \* HOT SHOT DEBUT \* \* \*

CHICAGO

* * * NO. 1 * * *  DLISH GAMES * JEWEL
ACIO RIGOT 2 mms at No. 1
FOR YOU SISTER HAZEL
MI-CHARMED LIFE   THIRD EYE BLIND
ON'T WANT TO WAIT PAULA COLE  C MEMORINAMENT BYOS
ILDING A MYSTERY   SARAH MCLACHLAN  TOTAL STREET
W BIZARRE  → OMC  → ABIM CUTMERCURY
SH • MATCHBOX 20
NNY CAME HOME   SHAWN COLVIN
ALBUM CUTHILIANTIC SUGAR RAY
YOU COULD ONLY SEE TONIC
E HEADLIGHT ◆ THE WALLFLOWERS
RELY BREATHING DUNCAN SHEIK
E FRESHMEN ◆ THE VERVE PIPE
W DO I LIVE   ◆ LEANN RIMES
HANGE WOULD DO YOU GOOD SHERYL CROW
ASH INTO ME DAVE MATTHEWS BAND
E DIFFERENCE ◆ THE WALLFLOWERS
IMPRESSION THAT I GET ◆ THE MIGHTY MIGHTY BOSSTONES BE ALBUM OUT MERCURY
LKIN' ON THE SUN   ◆ SMASH MOUTH
KES A LITTLE TIME   AMY GRANT ADDITION OF
IMINAL   ◆ FIONA APPLE  N SLATE TRESSAUCION
T PLAYING GAMES (WITH MY HEART)   BACKSTREET BOYS
* * * AIRPOWER * * * VER SPRINGS **EG ALBLIN CUT
NDLE IN THE WIND 1997  ◆ ELTON JOHN
CH ◆ MEREDITH BROOKS

### Radio

# PROGRAMMING

#### RADIO STOCKS ATTRACT FOLKS IN BIZ

(Continued from page 89) mutual funds, but if we see anything on

the horizon to spook the market, like interest rates increasing, or if these companies fail to meet earning expectations, that will send these new nvestors running for the sidelines. Johnson udds, "Many of these firsttimers aren't completely sure what they're investing in or how the market really works. If the market were to suddenly drop by 20%, it could trigger a mass exodus, which would have have an adverse effect on the market

#### THE NEXT MICROSOFT?

Chancellor Media chief programming officer Steve Rivers owns stock in his own company, as well as some nonbroadcast stock. Responding to those who predict the bottom will eventually fall out of the broadcast-stock frenzy, Rivers says, "Given the size of compa nies like Chancellor and CBS, I don't see that happening. They're too big, with too much critical mass. Our primary focus is not waiting for the bottom falling out-it's waiting for the prices to goun

Rivers sees a similar situation with today's average radio folks dabbling in the market and with the original ground-floor Microsoft employees. Radio people start playing the market more or less as a hobby, and many have actually made money. "The Microsoft employees were just computer programmers, working for peanuts, and were given some stock options to placate them," says Rivers, These same people are now millionaires, living in ake-front mansions in suburban Seat-

While Pollack is likewise bullish on the radio operators, he does note that we're still in for a time of settling in. "We're in a learning curve," he says. "Everyone is looking to figure out the best way to operate these huge companies. A lot of companies are [finding the correct way of organizing the managers and programmers and salespeople, but I still think there's going to be a shaking-out period. Ultimately, people will find the regional plan will make the most sense."

#### LONG-TERM PLAYER Bob Catania, head of promotion at

Geffen Records, has been actively involved in the stock market since 1984, also a bit earlier than most, and considers himself more of an old-school, long term lesser-risk stock trader "I don't really play the market. I think of myself as more of a long-term player," he says. "I look for the big, solid companies that will perform over the long haul. It's hard to argue with IBM, Microsoft, and Intel

Back in 1984, Catania invested \$5,000 he received from a retirement plan. "There was a Shearson-American Express office near my house, so I asked them to help me," says Catania, who still uses the same broker, now at Smith Barney, and has built handsomely upon that original investment.

He also feels strongly about buying stock in companies you admire. Catania, a noted Disney memorabilia collector, bought 50 shares of Disney stock at \$60 each in 1984, mainly because, in his words, "I thought it would be cool." The purchase happened to coincide with Michael Eisner's arrival. "Within three years, it was up to 160, then split four for one, then went back up to 120 and split two for one again."

The only broadcasting stock Catania er owned was Infinity. "I did well with that and held onto it right through the merger with Westinghouse," he says. "One thing I learned—Wall Street loves Mel [Karmazin]. When the bigger players like him get involved, the stock

Otherwise, says Catania, "I find today's broadcasting stocks fascinating but very volatile. My portfolio is relatively stable, with more long-term investments

Similarly, Pollack notes that most of

popped immediately."

us don't have unlimited cash to tap. "You have to [decide whether] you want to own Gillette or pull your money out for one of the radio companies," he says. "I think a lot of these are sexy investments, but you just have to say to yourself, 'Let's try to evaluate whether should be in this new broadcast company or should I be in Intel.' If you're going to invest in a broadcast entity, you have to satisfy yourself that it's not just a big company but can manage itself efficiently

TONY MORAN

(Continued from page 90)

But then, as countless artists with limited talent jumped on the freestyle beat box, the bottom dropped out of the brand. And Moran, whose reputation was founded on the sound, fell with it. "After the suicide of freestyle, I was

caught in limbo," he says. "No one would hire me because of the connection. It became very difficult to cross that barrier" The remixer/producer asked labels

to give him a chance, offering the ultimate incentive: "I told them if they'd provide the a cappella track. I'd do a remix free. I'd do it for anybody, just to get myself back in the door."

Through this, Moran developed a relationship with Epic Records then dance department head Frank Ceraolo, for whom he'd served up free remix es of the Cover Girls' "Funk Boutique" and "Wishing On A Star," the latter of which hit No. 9 on the Hot 100.

As Ceraolo-who is now Epic's senior director of U.S. marketingwas developing "Hold Me, Thrill Me, Kiss Me," the 1994 retro-classic project for Estefun he called in Moran to participate on her remake of "Everlasting Love"-again, for free. The song became a smash, contributing to a new chapter in Estefan's-and Moran's-career, Momentum built. and the remixer ushered in his current wave of notoriety.

Over the past year or so, Moran has verseen the restructuring of more than 20 remixes from his Sound Barrier studio, fueling dancefloor backs for the likes of Jennifer Holliday and Cyndi Lauper.

And without asking this time, Moran has already reached the next tier, transitioning from remix master into fullblown producer. He is writing and producing tracks for Dion, Estefan, Secada, Vandross, and LaBelle and has produced the just-released top 40-aimed single "Like A Star" by former freestyle songbird Cynthia, already a top hit on Hot Dance Music/Maxi-Singles Sales. "I've allowed them to see I was more

than capable of giving accurate and creative direction," Moran says. "I think in the past, a lot of people took my work for granted. They said, 'Oh, this is the dance thing.' But once they saw me in there, I think they realized how seriously and emotionally involved I am. I don't make it my primary directive to see how funky my bassline is. The packaging of the whole product has to be great.

Moran has also signed a development deal with Columbia for a project involving JU4, a four-member male Latin group, à la Color Me Badd,

which he would write and produce. And the ultimate: Moran is again stepping out in front as singer on "Fiesta a duet he wrote and produced with budding starlet Angee Blake. Released to DJs and top 40 radio Sept. 16, the track is the lead single from Epic's latest dance collection, "Welcome To The Enidrome

Already, it's been a long musical road for Moran since his '80s days of vinyl remixing. While the road ahead already appears paved, he admits that each step along the way has laid the foundation for the next.

'I see each of these experiences as different lifetimes, and yet the one thing they hold in common is a feeling of gratification and of creating something that feels good," Moran says.

"There are times when I've been ter rified, where I'm just an emotional wreck working with some of these artists. But when I come out with a performance from them that astounds everybody, it's very satisfying. I'm definitely looking forward to the future.

Reach radio editor Chuck Taulor bu Email at etaylor@billboard.com.

#### GEORGE FINN (Continued from page 90)

ng honeho Chuck Woodson, who became KANG's GM. The next was Smith, who sent him a solicitation letter "when I was within a month of selling the station. I'd just figured out that

I couldn't do it. I didn't have enough time. I didn't have enough of whatever it was I needed." Three weeks later. Hot 107 was on the sir Some operators might have been scared to sell young-end R&B on a

stand-alone. But after several years with virtually no ratings, KXHT could only do better. "I was expecting extreme resistance," says Finn. "I was expecting to have to apologize for it. Instead, it's been just the opposite. The agencies accept it. My friends and family accept it. [My colleagues in] the medical community accept it. It's been a success like I've never dreamed of."

Flinn Broadcasting also owns two Mem-phis AMs, a TV station, and two lowpowered TV stations. Its local KDRE is currently LMA'd, but it has another construction permit in that market due on in several months, as well as a construction permit in Reno, Nev., and a TV station in New Orleans. Even before the success of KXHT. Flinn says he was receiving weekly calls from prospective buyers, but, he says, "I'm in the business because I like radio." SEAN ROSS

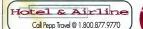
Besides KXHT and the new Kiss,

# Radio Seminar & Awards

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Pre registration - received by Sept. 30th

Full registration - received after Sept. 30th

## **MTV Taps Into The Opinions** Of Its Audience For 'Viewers'

THE

This week's Eue was written bu awst columnist Sharon Steinbach

MTV'S NEW DAILY video show, "12 Angry Viewers," aired 6:30-7 p.m. (ET/PT) Monday through Friday, gives viewers an opportunity to determine the fate of MTV's latest videos. Each week, 12 opinionated viewers judge which videos are worthy of being added to rotation. At the end of each week, the "jury" is "sequestered" and deliberates in order o decide on one new video to be added to the next week's MTV playlist

Host Janeee Dunn, also a VJ on M2, shows the 12 viewers three new

clips daily, which they discuss and critique as they are played. From Monday to Thursday, the show closes with the nanel deciding which video moves on to the final round. On the fifth and final show of the week, the finalist video from each day's episode competes in the final round. All but one video is eliminated, and the winning clip is added to the MTV playlist the following week with a 12 Angry Viewers approved" logo on it.

The show is taped at MTV's new studio in Times Square.

THE 1997 VH1 FASHION AWARDS, boasting a live performance by the Rolling Stones, takes place Oct. 24 at the Theater at Madison Square Garden in New York for broadcast on VH1 Oct. 28

The show unites designers, models. musical artists, and celebrities to honor the melding worlds of fashion and entertainment. This year's nominees in the most stylish music video category are Fiona Apple's "Criminal" (directed by Mark Romanek, stylist Brigitte Echols "Foolish Games" by Jewel (directed by Matthew Rolston, stylist April apier), Elton John's "The Way You Look Tonight" (directed by Time Royes, stylist Debbie Donovan), and "6 Underground" by Sneaker Pimps, (directed by Vaughn Arnell, stylist Kim Bowen). Nominated for most fashionable

artist are Apple, Beck, Jakob Dylan (of the Wallflowers), Maxwell, and Gwen Stefani (of No Doubt). Joel Gallen is the show's producer for the second year in a row.

ON THE LOCAL TIP: RCA's Treble Charger and the Verve Pipe ended their co-touring Sept. 27 In the latter's hometown of Kalamazoo. Mich. That's when five local video viewers see the bands as the label's guests.

In support of the Verve Pipe's "Villains" and Treble Charger's "Friend Of Mine," local video outlets Velocity (St. Louis), Rage (Boston), Music Link (Denver), ROV (Los

Angeles), and Austin Music Network (Austin, Texas) agreed to play the clips back-to-back. Viewers were instructed to call in to tell a personal story of how a "friend" turned into a "villain."

The viewer in each market with the worst sob story of a friend's betrayal wins an allexpense-paid trip to Kalamazoo to see the show and a promo-only live CD by the Verve

Pipe. Another RCA-sponsored contest revolves around artist Rome's "Do You Like This," which began running on 14 local videos outlets Aug. 25 and continues through Monday (6). The grand prize is dinner with the artist.

FOR SOME TWISTED HUMOR, Paul Andresen is directing a onehour documentary on controversial Island act Insane Clown Posse, which according to Andresen is slated to turn up on MTV around Halloween. The Posse makes a limited appearance in the documentary. which highlights fans and the mystique surrounding the band.

A day in the life of the Posse's cult

following is featured, along with a potentially controversial running gag and an inside look at the group's own Detroit-based label, Psychopathic Records. One segment enlists a legit consumer focus group, in which unsuspecting panelists hear music and see videos.

are Ben Folds Five's "Brick," a

departure for Satellite director

Kevin Bray, and the label's immi-

nent debut from Taja Seville, "I &

at the helm for "I Will Come To You"

by Mercury's youth sensation Han-

Mortal Films Director Peter Christopher was

directed by Matt Mahurin of

## PRODUCTION NOTES

LOS ANGELES Notorious Pictures director Marc

Smerling was responsible for Diana King's upcoming Work Group elip "L-L-Lies. A new version of Texas' "Say What

You Wanna Say" was directed by Peggy Sirota of H.S.I. for Mercury. The latest clip supporting Tommy Boy's soundtrack to "Nothing To Lose" turns up from Queen Latifah. "It's " was directed by Ramsey Gbelawoe for Mega Large Productions.

NEW YORK Two recent efforts from 550 Music

OTHER CITIES Miami's South Beach was the location for the shoot for Will Downing's "All About You," directed by Arthur Jafa of Tony Kave.

FOR WEEK ENDING SEPTEMBER 28, 1997

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

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Asilyah, The One I Gave My Heart To En Wages, Too Gore, Too Long Will Smith, Jose Cruser Seased Of Backwess, Hole On AS, Love Letters Content, Back Marry & Retner, Report Delpt N-Town, They Like It Slove NewToys Servander az, Oh Ahh Oh en Pen, Man Behind The Music

John Michael Montgamery, Him Wits 1 In Scote Tilm McGazen, Everywhere I Tarels Richt Fest, Land Whiles, Helping, Hebo McEntlee, Whall if It's You Sowyer Bower, The Might Worth Last Sowier Diamond Risk, How Your Love Makes Me Fool Learnin Michael.

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T Indicates Her Shots \* \* NEW ONS \* \*



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2 LL Cool J, Proncession
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9 Gestel, Cont

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\*\* Indicates MTV Exclusive

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25 Hazean, Mrwitop 26 Sagar Ray, Fly 27 No Deute, Don't Speak 28 The Verve Pipe, The Frishmen 29 Shewn Culvin, You And The Mone! 30 The Cardigans, Covetoo! \* \* NEW ONS \* \*

Mariah Carry, Bufferfly Imary Caspela, Legend Of A Covigiri Buran Dazan, Dictric Barbarella Jaco Of Clay, Disty Times Peach Union, On My Own Rame, Do You Live This

\* \* MEW ONS \* \*

Shania Tesain, Love Gets Me Every Time

# THE CLIP LIST



AMERICA'S NO. 1 VIOEO Markey B. I. Mine Ma Marrian BOX TOPS

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NEW

AREM AND A STATE OF THE AND A ST

Stir. Ore Angel UZ. Please (LIVE) sice Feauturing Fat Joe, Rise Waltfewers, Three Merienas

Funkdooblest, Pays Chube PAMe, Abdurd Limp Blake, Counterfet We-Tang Clain. 15 You'r Cherry Poppin Dedden, 2nd Suit Rot Isaac Green & The Skales, High School brand Coppole. Legend O'f A Coupril The Offspring, I Choose The Curs. Worsy Kimber Size 14, Clair Cares Poster Extern. Net Bury Stehen. Report Delig Extern. Net Bury Stehen. Report Delig Extern. Net Bury Stehen.



Blues Traveler, Most Precarious (ne Daft Pank, Sumin' (new) Great Big Sea, Ondinery Day (new) Pasch Union, On My Own (new) Sheryl Crew, Horne (new)

Plack Usens, Unit by Own Oreal Users (well by Own Oreal Users (well by Own Oreal Users (well be own oreal Agus, Barrie Gri Agus, Barrie Gri Conting Own Own Own Own Own Own Long Places, Automatic Flowers Sarth McLaddun, Building & Myster Sarth McLaddun, Building & Myster Sarth McLaddun, Building & Own Sarth McLaddun, Building & Own Sarth McLaddun, Swing Sarth McLaddun, White Sarth Sarth McLaddun, White Sarth Market Carey, Hongy Nasson, Wheel's The Love Market Carey, North Sarth Market Carey, North Market Market



Michael Besch, Pf. 23139

Ossis, Chiya Krow Wag 1 Mage?
And Sanis, A Han Sam Bru. 133, 115 Mang ya.
Malanis, A Han Sam Bru. 133, 115 Mang Ya.
Malanis, A Han Sam Bru. 134, 115 Mang Ya.
Malanis, Wall Salanis, A Han Sanis, A Carlotter Sanis, A Sanis, A Landis Han Sanis, A Han Sanis, A Carlotter Sanis, A Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Sanis, A Carlotter Sanis, A Sanis, A Sanis, A Carlotter Sanis, A Sanis

LIGHTMUSIC

Audio Adrenaline, Free Ride Geeff Moorn & The Gistanza, Homerun Jehn Jonethia, Flood The Walding, Nover Den Eric Chempion, Dress Me Uo Ray Boltz, I Will Tall The World All Densen, Shins Out The Light



Rolling Stones, Anytody Seen My Bab Sarah McLachian, Building A Mystery Bayz II Men, 4 Seasons Of Loneiness Devlins, Heaven's Weil Devisin, Honers's Weil Death in Vega, Dirt Geo Geo Dolle, Lary Eye Talk Show, Hotel Helio Lary Eye Talk Show, Hotel Helio Lary Eye Talk Show, Hotel Helio Larya Conneily, Petry Despo The Dembalishers, Durn The Geolge Fary Brewn, Hig Bod Marrona Mandriff Breaks; I Hend Break Heuth, Waltur' On The Sun Stread O'Comen, This Is To Mother Fall, Downstries

Fat, Downsme Coolle, Ook La La Venezsa Williams. Variessa Williams, Happiness Widespread Panic, Aurt Avis Paul Rodgers, Soul Of Love Robyn, Show Me Love Peter Cetera, You'm The Inspiratio

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\* PI

#### SEPTEMBER RIAA CERTIFICATIONS LED BY PINK FLOYD. BILLY JOEL

ist with the most multi-platinum re-

leases, with 11 to her credit: Madonna now stands at No. 2 with 10.

Several debut recordings rolled to new peaks in September. Jewel's "Pieces Of You" (Atlantic) climbed to 6 million; Spice Girls' "Spice" (Virgin) vaulted to 5 million; Hanson's "Middle Of Nowhere" (Mercury) soared to 3 million; and Matchbox 20's "Yourself Or Someone Like You" (Atlantic) and Puff Daddy & the Family's "No Way Out" (Bad Boy/Arista) hit 2 million. (Puff Daddy's opus was simultaneous ly certified platinum and gold.)

Spice Girls' set is the best-selling sin de-disc release of the year so far, the Notorious B.I.G.'s "Life After Death," certified at 6 million, is a two-CD set.

Making their first marks in the platinum-album category were sassy hiphopper Missy Elliott (EastWest); coun try vocalist Trace Adkins (Capitol Nashville); alternative rock acts Sugar Rev (Atlantic) and 311 (Capricorn); aka sensations the Mighty Mighty Bosstones (Mercury); electronica whiz Prodigy (Maverick); and-for their 1974 live collaboration "Before The Flood"—Bob Dylan & the Band. The Prodigy and Elliott albums were simultaneously certified gold.

Debuting gold-album artists includ-ed Robert Miles (Arista), Joe (Jive), the Chemical Brothers (Caroline), Backstreet Boys (Jive), the New Life Community Choir (Jive), and Sister Hazel (MCA).

Acts scoring their first million-selling singles in September were Backstreet Boys, LeAnn Rimes (Curb), Lil' Kim (Atlantic), Usher (LaFace), andfor their 33-year-old hit "My Girl"-the

Temptations A complete list of September RIAA

#### certifications follows. MISS TO DE ATTIMEM AS BURNE

Pink Floyd, "The Wall," Columbia, 22 million. Billy Joel, "Greatest Hite Valums I & II," olumbia, 18 million. Jewel, "Pieces Of You," Atlantic, 6 million. Bob Dylan, "Bob Dylan's Greatest Hits Volume

Nirvana, "MTV Unabagged In New York,"

sc, 5 musee. Spice Girls, "Spice," Virgin, 5 million. Willie Nelson, "Willie & Family Live," Colum-

Associate "Wo Once " Goffee 4 million

Pink Floyd. "Delicrate Sounds Of Thunder," Fly," EastWest/EEG, her first. slambia, 3 million.
Sheryl Crow, "A&M, 3 million.
Harsoo, "Middle Of Nowhere," Mercury, 3 milHarsoo, "Middle Of Nowhere," Mercury, 3 milSantana. "O're Santana." O

Santana, "Moonflower," Columbia, 2 million. Barbra Streisand, "The Concert," Columbia, 2 Puff Daddy & the Family, "No Way Out," Bad v/Arista, 2 mill Matchbox 20, "Yourself Or Someone Like You."

#### PLATHUM ALBUMS Bob Dylan & the Band, "Before The Fleed," their first. "Serfecine" rk/Arista, her second.

Puff Duddy & the Family, "No Way Out," Bad Prodigy, "The Fig Of The Land," Maverick, its

Rod Stewart, "If We Fall In Love Tonight," Warner Bros, his 13th. ious artists, soundtrack, "Batman & Robin," Warner Bros.
Various artists, "Dr. Dre Presents.... The After-

sth," Interscope.
311. "Transistor," Capricorn/Mercury, its seco. Mighty Mighty Bosstones, "Let's Free It,"

ercury, their first.
Sugar Ray, "Floored," Atlantic, its first.
Trace Adkins, "Dreamin' Out Loud," Capitol
astrolle, his first.
Missy "Misdemensor" Elliott, "Sapa Dapa

**GOLD ALBUMS** 

Santana, "Viva Sentana," Columbia, its 14th. Robert Miles, "Dreamland," Arista, his first. Sarnh McLachlan, "Surfacing," ttweek/Arista, her third. Puff Daddy & the Family, "No Way Out," Bad

Various artists, soundtrack, "Nothing To Lose," sumy Boy.
The Sundays, "Blind," DGC, their second.
Los Tigres Del Norte, "Jefe De Jefes," Foso-

vias, their third.
Jos, "Ali That I Am," Jive, his first.
Sammy Kershaw. "The Hits, Chapter I," Mer-cury Nashville, his fifth.
Kenny Rogers, "Greatest Hits," RCA Nashville,

Predigy, "The Fat Of The Land," Mawerick, its first.
Lou Reed, "New York," Sire, his second.
Rod Stewart, "If We Fall In Love Tonight,"
Warner Brox, his 20th.
Various artists, soundtruck, "Batman & Robin,"

Various action, sommuna.

Various Rein,
The Chemical Brothers, "Dg Your Own Hole,"
Attralwerko Caroline, their first.
Kenny Loggins, "Vesterdry, Today & Temorrow," Columba, the Intel.

Various action, "Table By Hund: Senge From
The 100 Acre Wood," Wait Disney.

Various action, "Dr. Dre Presents... The Aftersals." Intercept...

uth," Interscope. 311, "Transistor," Capricom/Mercury, its see Various artists, soundtrack, "How To Be A Plan-

er," Def Jam/PolyGram. Backstreet Boys, "Backstreet Boys," Jive, their New Life Community Choir, "Show Up." Jive.

Lost Boyz, "Peace, Love & Nappiness," MCA, John Fogerty, "Blue Moon Swamp," Warner Rickie Lee Jones, "Flying Cowboys," Geffen,

Sister Hazel, "Somewhere More Familiar," iversal, its first. Neal McCov. "Greatest Hits." Atlantic, his

ro. Missy "Misdemeanor" Elliott, "Supa Dopa y," EastWest/EEG, her first. Bob Marley & the Wailers, "Natural Mystic," uia Miguel, "Romances," WEA

MULTI-PLATINUM SINGLES Elton John, "Cundle In The Wind 1997"/"Something About The Way You Look Tonight," Rocket/A&M, his first.

The Notorious B.I.G., "Mo Money Mo Prob-ms," Bad Bey/Arists, his fourth. LeAnn Rimes, "How Do I Live," Curb, her first. The Temptations, "My Girl," Motown, their

st. Lil' Kim, "Not Tonight," Atlantic, her first. Backstreet Beys, "Quit Playing Games (With g Heart)," Jive, their first.

Elton Jnhn, "Candle In The Wind 1997", "Something About The Way You Look Tonight," Rocket/Ad M, his sixth. Marish Carey, "Honey," Columbia, her sixth. Uaher, "You Make Me Wanna..."

GOLD SMOLES

The Notorious B.I.G., "Mo Money Me Prob-ns," Bad Boy/Arista, his fifth.

Usher, "You Make Me Wanna . . . ,"

r scovArista, sus tirst. Coolin, "C U When U Get There," Tommy Boy. his fifth.
The Temptations, "My Girl," Motown, their The Four Tops, "Reach Out, I'll Be There,"

town, their second. The Supremes, "Baby Love," Motown, their The Supremes, "Stop! In The Name Of Love,"

otown, their third.

Dru Hill, "Never Make A Promise," Island Dru Hill, "Never Make A Premine," Island Black Music, their third.
Splec Girls, '2 Become I," Virgin, their third. Elton John, "Candle In The Wind 1997": Semething About The Way You Look Tonight, "Rocke/AM, his Black, Martish Carry, "Honey," Columbia, her 11th. SWY, "Streeom." RCA, its fifth, LeAnn Rimes, "How Do I Live," Curb, her sec-

B Kally "Cothon City" Non-his 60h

Assistance in preparing this story was provided by Carrie Bell.

#### CANADIAN GOVERNMENT GIVING HEARING TO RECORD CLUB SPAT (Continued from page 12)

owned subsidiary of WEA International, a wholly owned subsidiary of Warner Communications, the latt two being Delaware corporations with head offices in New York. All three companies are named as respondents in the bureau's application. The federal bureau, which has been

investigating a BMG Direct complaint since December 1996, argues in its anplication that as a result of not being able to obtain Warner master recordings to offer to its record club memhere RMC Direct has been "substantially and adversely affected" by Warner's refusal to license its product (Billboard Bulletin, Oct. 1). According to the application, BMG

Direct has "suffered cumulative operating losses that total in the tens of ns of dollars" and is in danger of having to withdraw from the Canadi-Industry sources here peg BMG

Direct losses in Canada to be at least \$40 million (Canadian). Columbia House, the dominant mail-

order record club in Canada for more than 40 years, is licensed by Warner Music Canada to sell Warner recordings to its club members. Warner Music Canada, in an equal partnership with Sony Music Entertainment (Can ada), has a 50% stake in Columbia House here, which reports to the Sony Music Entertainment/Warner Group-owned Columbia House Co. in the U.S.

It makes it very difficult to grow when we don't have access to the Warner catalog, [and] our competitor does have access," says Dennis Petroskey, VP of corporate communications for BMG Entertainment in New "We'd gotten verbal assurances

from high-level executives at Warner before we entered the [Canadian] market," continues Petroskey. "We under-

(Continued from page 12)

stood it was critical that we have access to the Warner catalog. We were given assurances that we would. Since we've been in the market, they've be reluctant to negotiate and refuse to supply us [with Warner product]."

Adds George McMillan, president/ CEO of BMG Direct, "The issue is about how Warner, dealing with us, has tried to keep BMG out of the Canadian market and to continue to sustain the monopoly Columbia House has bad (in Canada). It involves licensing and every strategy [Warner] employed to keep us out and once we were in, to drive us out."

While Warner executives declined to comment on the bureau's application, Warner Music Canada issued the following statement Sept. 30: "The application constitutes an attempt to establish a compulsory licensing regime for copyrighted works in Canada. This is an unprecedented attack on

the intellectual property rights of the entire creative community and is con trary to principles of Canadian and international law. Warner Music intends to vigorously oppose the appli ention "

McMillan refutes the Warner statement that the issue is about compulsory licensing, calling it "a red herring."
"This is an issue about refusal to deal," he says.

While Sony Music Entertainment (Canada) has a 50% stake in Columbia House and also does not license its catalog to BMG Direct, it was pointedly not named in BMG's complaint last year to the Competition Bureau. "While Sony co-owns Columbia

House, it's a different matter altogether," says McMillan. "In this specific case, our deals were with Warner .. Sony [product] would be desirable.

but it's no substitute for Warner's Warner is indispensable."

#### All American Acquired By Pearson ■ BY DON JEFFREY 10 active acts on the roster, including R&B legend James Brown, rap-NEW YORK-The fate of All Amerner Skee-Lo, and Yankovic, and

can Communications' record opera tions is uncertain following the parent company's acquisition by Pearson plc., a London-based pul lishing company, for about \$515 million in eash All American Communications

owns the Scotti Bros. record label, which has released million-selling albums by "Weird Al" Yankovic. A spokesman for Santa Monica.

Calif.-based All American said at press time that it was unclear whether Pearson would keep and build the record company or sell it. Pearson executives were unavailable for comment. But the spokesman said it was unlikely that All Ameri can's management team, headed by ebairman/CEO Anthony Scotti, would remain with the company.

The company's recorded music unit, All American Music, comprises three labels: Scotti Bros. Records, Street Life, and Backyard. There are

about 75 albums in the active Music product is distributed dom tically by WEA and internationally by PolyGram. In 1996, revenue from sic and merchandising rose 16.3% to \$25.6 million from \$22 million. The biggest luit was Yankovic's "Bad Hair Day Pearson which has a television

unit as well as a publishing arm, is principally interested in All American's TV properties, which include the highly rated syndicated series Baywatch" and "The Price Is Right." In addition to operating the Pearson Putnam publishing firm, the company also owns The Financial Times newspaper, The Economist magazine, Madame Tussaud's Wax Museum, and stakes in Britain's TV Channel 5 and satellite broadcaster BSkvB.

The deal, which is expected to close soon, is for \$25.50 a share in eash (Billboard Bulletin, Oct. 2).

availability, Walt Disney Records has mapped out an extensive New York area campaign, according to Mike Bessolo, VP of marketing (U.S.). "We've got two marketing objec-

tives," says Bessolo. "One is to market the album as a souvenir of the theatrical experience, and the second is to support the album on a nationwide basis to position it to people who already own the soundtrack album or 'Rhythm Of The Pride Lands' as a continuation of the musical journey, whether they've seen the show or not." In the New York area, the label will

focus on retail displays and merchandising programs, ticket givesways, and display-incentive programs, and it will work with the Disney gift stores, one of which is situated alongside the New Amsterdam Theatre

Bessolo says that Ticketmaster will also offer the cast, soundtrack, and "Rhythm" albums for sale for a shortterm period. Bessolo says that rather than "cannibalize" retail sales, the Ticketmaster program "will end up

Preceding the cast album's national leading people back to retail." Bus advertising, ticket-envelope advertis-ing, and in-theater booklets will also reinforce availability of the album. On a national scale, the cast album will be a key component of Walt Disney

DISNEY SETS 2 U.S. DATES FOR 'LION KING' CAST ALBUM

Records' October-December "Share The Music Of Disney" boliday program; the set will be featured on its World Wide Web site and in listening stations.

"The Lion King" is the second of Dis-ney's animated hits to play Broadway. Beauty And The Beast," the first Broadway effort from Walt Disney Theatrical Productions, is continu ing its long run at Broadway's Palace Theatre. It opened in April 1994 and has played more than 1,400 performances. The Broadway cast album of the show was also released by the Disney label.

#### BORDERS BRANCHES OUT IN ASIA, U.K. (Continued from page 12)

says it intends to open at least 40 superstores this year. After the closing of the deal—expect-ed by Oct. 20—Books, etc. will be 100%

owned by Borders Group and a new subsidiary, BGI U.K. Richard Joseph, currently president/CEO of Books, etc., will continue to head the chain along with his management team According to published reports in

the U.K., Books, etc., which was founded in 1931, had been planning a public offering of stock until Borders came up with a more attractive financing deal that included a nationwide expansion plan. Such a rollout would be a threat to established II K book chains W H Smith and Dillons In the second fiscal quarter, which

ended July 27, Borders reported net income of \$500,000 on a 12.6% increase in sales to \$466.3 million. In the s period last year, the company lost \$2.2 million. Its shares closed at \$27.50 in New York Stock Exchange trading at press time; its 52-week high is \$29.625.

# 

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#### REPRISE, MERCURY HIT MARKET WITH LETTERMAN, CONAN COMPILATIONS (Continued from some 15)

is executive producer of both shows (Billboard Bulletin, Sept. 30). With store shelves piling up with

superstar product in anticipation of the holidays, the O'Brien and Letterman albums will face stiff competition at retail. However, both titles have plenty of star power of their own. "Live From 6A" features a mostly

modern-rock-leaning roster: Ani DiFranco, David Bowie, Matthew Sweet, Jamiroquai, Bjork, Elvis Costello Cake Ionethan Richman Edwyn Collins, 311, Soul Coughing, and Squirrel Nut Zippers.

"Live On Letterman" is the more eclectic of the two sets. It features performances by Lou Reed, Sheryl Crow. Dave Matthews Band, Aretha Franklin. Paula Cole, Rod Stewart, R.E.M., Lenny Kravitz, and Patti Smith

The Letterman album's real trump card is live collaborations between such notables as David Grisman and Jerry Garcia; Elvis Costello and Burt Bacharach; Lyle Lovett and Al Gre-Van Morrison, Sinéad O'Connor, and the Chieftains; and Jewel and Flea.

"In selecting what we were going to put on, you kind of feel like a kid in a candy store," says "Late Show" music segment producer Sheila Rogers, who co-produced the album with Reprise VP of media relations (U.S.) Bill Bentley. "The first thing that came to mind was to highlight some of the unusual combinations of people that we had-Elvis and Burt: Van. Sincad, and the Chieftaine

While live TV musical performances can often be a hit-or-miss proposition, O'Brien says his show works hard to make the most of its performances. "There's an argument you can make that television is the worst way to hear music," he says, "We're just trying to have them sound as good as we can. We always get a lot of compliments from acts saving. Wow, we sounded great here.' We wanted this to do justice to how great the performances are on the show. David Bowie's performance on the album is a great scoustic performance. It's not, 'Hey it's pretty good considering it's off a TV show.' It just sounds great," (For more from O'Brien, see the Beat in the Oct. 18 issue.)

Letterman also has praise for the "Late Show" album. "This is a collection of exciting, interesting musical appearances from our show. I know it's great," he says, "I was there when it happened."

Repeat Letterman guests, such as Reed, are also enthused about being included on the album. "I'm on the show a lot, so I thought I should be part of it," says Reed, adding that the album has a lineup of "great" artists.

Although it was the album's producers who decided on Reed's version of the Velvet Underground classic "Sweet Jane," the singer says he was happy with the choice. "It happens to be a great performance," he says. Mercury act 311, which is featured

performing its breakthrough modern rock hit "Down" on "Live From 6A." is also excited about being included on the O'Brien album. The track was recorded during the band's national TV debut, Singer/guitarist Nick Hexum says the group was "freaked" but "charged" to be on the show, "I barely remember it, because it was so antici pated," he says. "I had no idea if we were good or if we sucked. I watched it later that night, and I was surprised to see that we recked '

When the band got word that its performance of "Down" would be includ-ed on "Live From 6A." Hexam says, he was "stoked." He adds. "We're proud to contribute to the album because Conan is the only risk-taker in latenight TV in terms of booking interest-

ing, cutting-edge bands."

"Late Night" music booker Jim Pitt, who compiled and produced "Live From 6A," says that the show's staff had occasionally talked about putting together an alhum, but the project remained on the back burner until the show began being courted by a few

Inhale When the project became a reality. Pitt went about the laborious task of clearing each track for the album "With each act it was like applying for a job," says Pitt.



#### RETAIL EXPECTATIONS It remains to be seen, however, how

the albums containing such performances will be received by retailers and the record-buying public Lew Garrett. VP of buying and merchandising for the 311-store, North Canton, Ohio-based Camelot, calls both albums "interesting projects for the collector." but he notes that Mercury and Reprise are going to have to work hard to promote them. "With all the

releases coming out this season, the

labels are going to be highly challenged

to compete in the marketplace to any significant level," he says. Both labels are prepared for the challenge. Says Linnea Nan, director

of artist development and creative marketing for Reprise (U.S.), "There's 15 selling points-the I4 incredible sonou and the 15th is David Lettermen and the 'I ste Show' connection Mercury has a similar feeling about

"Live From 6A." Says Ken Weinstein. director of product development for Mercury (U.S.), "We're banking on two great things-Consp and the regulation of the show as the premier place for new bands to get national TV exposure. Rather than release a single, Reprise will service the entire album to triple-A radio stations Nov. 11. It will also service the album to college radio sta-

tions, which "have an affinity with Dave and some of the artists on the record, says Nan. Likewise, Mercury shipped the entire "Live From 6A" album to triple-A. modern rock, and mainstream rock

Sont 30 Although Mercury plans no single. Weinstein says its radio efforts will focus on Sweet's cover of "Do Ya"originally recorded by the Move and later a hit for the Electric Light Orchestra-since Sweet's rendition of the song isn't available elsewhere. However, Weinstein points out that

the album has a wealth of material that can appeal to various formats. "Modern rock can play Matthew Sweet. Cake, Soul Coughing, Biork, or Squirrel Nut." he says, "Triple-A can play Sweet, Bowie, Elvis, Jonathan Rich man, Ani DiFranco, and Squirrel Nut. Mainstream rock can play David Bowie and 311, and we could even go to clasgia most with the David Possio tunals

Both labels also plan to utilize the images of their respective choses' stars as keys to marketing the albums at rotail Tentative plane from Reprise include Letterman

will



O'BBIEN

Mercury will also tie in with the shows for promotions. Reprise plans to offer triple-A stations that support the album ticket giveaways to the "Late Show," while Mercury will distribute coupons for discounts on the "I ive From 6A" album at tonings of "Late Night"

Although neither collection is likely to get video sirolay on MTV or VH1. which favor their own live programming. Mercury will get some additional exposure from MTV when O'Brien guests on "The Pinfield Suite" and M2 around the time of the album's release. O'Brien is also likely to help promote

the album by doing radio interviews and station visits and is tentatively set to host "Modern Rock Live," which is syndicated nationally, on Nov. 9. In addition, Mercury plans to supply retailers-on a store-by-store basis with a video reel of performances from 'Late Night" that are featured on "Live From 6A"

In the works from Reprise is a posgible live concert event in New York to launch the album

In addition, Reprise plans to focus on local TV and cable advertising, especially in the New York area, "You will feel it nationwide but you'll be certain that the 'Late Show' universe is centered in New York City," Nan says. In spite of the fact that the albums are similar in nature and are being released about a month apart, both

camps don't necessarily feel that they are competing with each other. "In the same way that the two shows are different, the records are different. and they reflect that," says Pitt. "The timing is a little unfortunate. They are going to get lumped together, but we don't feel like we are competing They're different kinds of albums

Yet the timing can also be beneficial "A lot of magazines will probably do combination reviews," says Weinstein. "The weight of Letterman and Conan together increases the chance of getting reviewed and brings up all sorts of possibilities, like a late-night TV music corner of retail "

Assistance in preparing this story was provided by Melinda Newman in New York.

#### BLOCKBUSTER TO FOCUS ON CORE VIDEO BIZ (Continued from page 7)

company to concentrate on the core video rental business (Rillboard

Bulletin, Sept. 26). In the restructuring, 7% of the corporate staff was laid off. In other changes, the memo says, the compa ny has added a new senior VP of video store operations; a new ser VP of marketing; and a new VP of advertising. Names were not disclosed

As part of that realignment, Blockbuster is once again separating its music and video operations, leav ing music suppliers simultaneously confused and concerned. One distribution executive com-

menting on the situation says in exasperation, "First they build senarate businesses, then they put them together, then they take it apart. Blockbuster obviously doesn't have it together." At another major, a senior distri-

bution executive agrees. But he also worries whether the plan to focus on video rental will be at the expense of the music business. "I hope that they get themselves squared away as to what their vision is and how will they accomplish it," he says. "But if they focus on rental and leave music to flounder, that won't do us any good Blockhuster traditionally has held a 15%-20% share of the video rental

market, but that percentage has eroded with the emergence of the publicly held chains, in particular Hollywood Entertainment. All sre scrambling to retain their shares of business that has stagnated: Rental revenue declined about 8% in 1995 and perked up somewhat in 1996, only to tank again this year. Sell-through volume continues to grow-albeit slower than in 1996but Blockhuster has never really competed in an arena dominated by the mass merchants.

Steve Becker, Blockbuster's senior VP of human resources declined to elaborate on the chain's plans beyond what was stated in the Antioco memo. That memo says that the company is separating music operations from video so the company can "improve the focus and profitability of music stores.

Last year, Blockbuster Music generoted \$616.2 million in revenue and had a negative cash flow of \$7.5 million. Viacom, Blockbuster's parent, does not make a full financial disclo-

sure on the music operation.
"The key thing," says Becker, "is we are focusing on improving operations and service. We want to get greater accountability to field management.

In the restructuring, Andy Bailen, senior VP/general merchandise manager for retail, is said to be leaving the chain. Most of his responsibilities are being assumed by Cindy Barr, urban music buyer at the chain, who was named director of music, sources say. She will report to Dean Wilson, senior VP/general merchandise manager for rental whose role within the Blackbuster infrastructure has been broadened. On the store-operations side. Becker says, the music stores, which number about 500, will report to Rich Ungaro, executive VP at the

Music suppliers say that they are happy to see a "music person" in a position of power at the chain. Before joining Blockbuster, Barr was head of purchasing at Spec's Music

In addition to mulling how the changes will affect the Blockbuster record stores, music suppliers are wondering what will happen to the music product in the chain's video rental stores.

Music in the video rental stores fisn'tl working," says a senior distribution executive. "They are selling something like two units per

store nor week of the No. I album ' Assistance in preparing this story was provided by Seth Goldstein.

#### SONY, PHILIPS UNVEIL SUPER AUDIO CD (Continued from page 12)

Both the high-density and CD lay-

rs offer a maximum music playing time of 74 minutes. Each of the two layers is coated with a surface that either reflects light or allows it to pass through, depending on the amplitude of the waveform Accordingly the Super Audio CD player will emit light of two colors, one tailored to the CD layer, the other to the high-density layer, according to Sony Electronics director of new business development David Kawakami

Among the disc's non-music features is a watermarking system whereby a faint image or text information can be embedded on the signal side of the disc. Sony and Philips claim that their "Digital Watermark" will be extremely difficult to pirate. As a further safeguard, Super Audio CD players will contain circuitry that will automatically eject discs that do not contain the watermark-which in addition to a visual image carries barcode information and other identifying data, according to Sony and Philips executives Sony and Philips claim that Super

Audio CD satisfactorily addresses all the criteria set by the International Steering Committee (ISC), which comprises the Recording Industry Assn. of America, the Recording Industry Asen of Japan and the Internations Federation of the Phonographic Industry

The ISC has set a year-end timetable for establishing a technical standard for the next-generation audio carrier.

Among the ISC's criteria are an active copyright-management system and anti-piracy measures; compatibil-ity with CD; capacity to store audio, video, and data; and high-resolution two-channel and six-channel sound Sony and Philips representatives say they will soon unveil plans for

DSD-based bardware products. Mastering engineer Bob Ludwig. considered one of the industry's most discriminating audio experts, says be is impressed by what he heard at the Sony/Philips demo. "It's good. It's uperior to some of the 24-bit, 96-kilohertz audio that I've beard," be says, referring to bigh-resolution audio encoded in pulse-code modulation, the industry-standard method to convert analog waveforms into digital audio signals. DSD, by contrast, works on a proprietary delta-sigma modulation scheme that converts analog into a

high-resolution digital stream However, Ludwig-who has advised Sony and Philips on DSD since its early stages-says the technology could still use some improvement "The system is so transparent that if the associated analog circuitry isn't impeccable, you can hear it right away," he says Ludwig also expresses reservations

shout the economic remifications of recording, mixing, and mastering facilities having to nurchase equipment to make their current systems compatible with DSD technology.

#### CANADA'S COLE SHOWCASES POP SIDE ON METRO BLUE/CAPITOL SET (Continued from page 15)

stream pop tone. In the 18 months since its release. Cole has toured with a full band, and, as a result, ber music has shifted significantly toward a fuller

pop sound. Besides the Lennon/McCartney cover, "Dark Dear Heart" features pop-styled songs penned by Joni Mitchell, Sheryl Crow, Mary Margaret O'Hara, Klein, John Cody, David Batteau, and Cole's support players, Piltch

and Davie Says Steve Rosenblatt, VP of marketing at Capitol Records (U.S.). "Holly does have a base of fans, based on her tour and records, but it's mostly in the traditional fazz world. What we're trying to do now is cross ber into the pon mainstream. She's certainly given us the record to do that. It's a matter of not forcing the marketplace but fexposing the album! through touring. TV work, and in-stores in the right

locations." While Cole, Piltch, and Davis bad arranged many of the tracks prior to the sessions for previous albums, Klein took a substantial role in shaping this new album musically.

"I knew going in that Larry's a real hands-on producer, which has always scared me," says Cole, "I don't want a hands-on producer, usually. However, I also knew Larry's jazz background and respected what he'd done, and I thought it might be a perfect marriage. Larry understood where I came from and be also (understood) the head space (my music is) in now; not being as much jazz as it once was."

In the first days of recording, Cole says, she was concerned about what direction Klein would take the album. "It was really hard for me to let Larry to do his job because I always want to be in control," she says. "I let [control] go after awhile because I fully trusted him by the time we got to L.A. fafter earlier dates in Torontal

Klein laughs at the suggestion of a studio power struggle with Cole. "[Recording with Holly] was a comhe says. "There was no plete joy,' head-butting in terms of the way she and I saw the record once we under stood each other. We shared a kindred aesthetic. I've rarely seen a singer who knows more about how to use their voice as effectively as she could. I would say over half of the vocals (on the album] were guide vocals, unpatched. One take, boom. Unbelievable."

For the most part, before contacting Klein, Cole had figured out what songs she wanted to record Klein however came up with "Hold On," co-written with Batteau and Cody, and, at his request. Crow submitted "You Want More." a song she never recorded. As an arranger, Klein's anthority

can be heard particularly on "I've Just Seen A Face" and "River," a song penned by Mitchell, Klein's ex-wife, and first recorded on ber classic 1971 Reprise album, "Blue." Both were songs Cole had been performing in her live show for some time.

While Cole's earlier interpretation of "River" had been a concert crowdpleaser, Klein suggested a more subtle approach to the song. "It's one of my favorite songs of Joni's, and ther version) is such a definitive recording," he explains, "I didn't feel the way Holly approached it live would lend itself well to record, so I set about trying to redirect things in a darker, more conlative direction.

Although Cole's concert audiences had also responded enthusiastically to an earlier arrangement of "I've Just Seen A Face" and she was adamant about recording it. Klein was initially

hesitant to tackle the song. A version recorded in the Toronto sessions didn't. work out, because "it didn't fit with the general stylistic tenor of the rest of the ord," Klein savs.

"It's always a scary prop cover a Beatles song," says Klein. After the sessions in Toronto, "I put my mind to trying to figure out a fresh way to approach the song before we started up [recording] in L.A. I came back here locked myself up in the studio, and began working on another version. which became the version we ended up with. I feel very good about it."

#### II & EVPOSIIPE

Recognizing that "I've Just Seen A Face" could give many North American radio listeners the opportunity to hear Cole for the first time, label executives are enthusiastic about the album's prospects.

"After hearing bed tracks of the Sbervl Crow tune ('You Want More'). 'Onion Girl,' 'Hold On,' and 'World Seems To Come And Go' in the studio, it hit me we had a record that opens up doors for us (at radio)," says the singer's manager, Tom Berry, also president of Alert Music here. "I've Just Seen A Face" was serv-

iced Sent. 18 to Canadian radio and to triple-A formats in the U.S. 'Tve Just Seen A Face' is the best song on the album, period," says Phil Costello, senior VP of promotion at Canitol (U.S.). "The way I the track isl produced and the approach she takes on it, we've got a shot of getting it played on triple-A.

Costello emphasizes that Capitol is treating Cole as a new artist with U.S. "Holly has no real radio base in radio. "Holly has no real radio base in the U.S.," he says. "Her [previous] records got NAC and jazz and some AC airplay. They were serviced st triple-A, which played them in special-ty shows, but she's never really been worked at the format." While Cole's 1990 debut album, "Girl

Talk." was not released in the U.S. 1992's "Blame It On My Youth" has sold 26,000 units stateside, according oundScan: 1993's "Don't Smoke In Bed" has sold 54,000 units, and "Temptation" has sold 35,000 units. According to SoundScan, the 1996 enhanced "It Happened One Night" has sold 12.000 units.

Berry says a decision has yet to be reached on whether there will be a video for "I've Just Seen A Face." Instead a key component in furthering Cole's U.S. profile will be increased touring for the singer in the market, beginning in early 1998, "If we do a video that doesn't land on VH1, it's throwing \$100,000 out the window." he says.

According to Marty Diamond at Little Big Man, which books ber in the U.S., Cole has yet to reach her potential audience in America. "The interest [in Cole] live in the U.S. is far deeper than what we've toured so far," he says "So far, we have only taken focused strikes in such border markets as Detroit and Buffalo (N.Y.) and in places like Chicago, Los Angeles, San Fran-cisco, and New York, which have been encouraging with 500- to 1,000-seat [balls]. I expect her touring base to expand with this album, because there's a whiff it has something which will open doors for her."

#### CANADIAN STRONGHOLD In Canada, Cole is already well

established as a major concert draw and a strong record seller, Her Canadian bookings are handled by S.I. Feldman & Associates, According to Berry, "Girl Talk" has sold 100,000 units in Canada, while "Blame It On My Youth" has sold 83,000 units: "Don't Smoke In Bed." 120,000 units: "Temptation." 62,000 units; and "It

Happened One Night," 25,000 units.
"Dark Dear Heart" marks Cole's
first album to be distributed by Polygram Group Canada after Berry ended Alert Music's eight-year relationship with EMI Music Canada last month. "We're all quite pumped about Holly's album," says John Reid, chairman of PolyGram Group Canada.

Savs Randy Wells, senior VP of A&M/Island/Motown, "We pulled in shout 20 radio stations the first week fwith 'I've Just Seen A Face'l, I antic inate that all the major [stations] across the country will come in."

"We started playing Tve Just Seen A Face' the first week [of release]. says Wayne Webster, music director of AC station CKFM Toronto, "It's a really cool cover version of a Beatles song

Adds Curtis Strange, music director of top 40 CKZZ Richmond, British Columbia, "['I've Just Seen A Face'] has a very meaty sound, a bit different than what's out now, [In Canada] Holly has been attracting big audiences but has still been one of those artists con-

ually under-ranked." While several Canadian retailers are enthusiastic about Cole's new album, they also emphasize that sales of such a pop-based recording will be largely

werned by radio support.
"We consistently sell her catalog, but sales have slowed down in the past year " save Lon Roya chief rurchaser at Sam the Record Man's flamhin store on Yonge Street in Toronto, "So it's probably a wise decision for her to make a career change now and make a

non album. Says Lane Orr. buver with the 14store A&B Sound chain based in Vancouver, "She hasn't been selling as well as she used to. The early albums did me one used to. The early albums did phenomenally well for us, but [her sales ive] leveled off for us."

Outside Canada, Japan has em braced Cole most wholeheartedly. A J-Wave DJ discovered "Blame It On My Youth" in 1992 in an HMV outlet in San Francisco and began playing "Calling You." The album was subsequently released by Toshiba-EMI and has sold 125,000 units.

According to Berry, "Dark Dear Heart" has sold 24,000 units in Japan since its release there.

In July, Cole did eight days of advance promotion for the new album in Japan Sha returns for an sight-date tour Oct 1-19 This is being followed in November by a German tour and a London date

Paddy Sninks. VP of international at Canital, says the label is seeking significant breakthroughs with "Dark Dear Heart" in the U.K. and Germany. Additional releases of the album in further territories are expected in the first quarter of 1998.

"The thrust of our [international] campaign is in Japan, where she has stently sold a lot of records, and to concentrate on Germany and England first rather than trying to conquer [all of Europe] in one go," he says.

#### TWO ALBUMS STOKE GROWING FIRE FOR JAMAICA'S SIZZLA (Continued from page 16)

busky keenings front and center, spinning off pared-down computer tracks that interlace dancehall's drum machine beats with sninnets of roots melodies, ("Black Woman's" slightly denser tracks, however, include more extended melodic lines and visceral Nyabinghi-style drumming.)

"It's music, bow I live," says Sizzla, clearly conflicted over the fact of musi as both mission and business. "The lyrics are from the earth, flourishing with love and joy. You can't stop that from flowing. Is Babylon that make it into a huginess

Born Miguel Orlando Collins in a Kingston whetto this second of six children raised by a single mother initially planned on a career in mechanical engineering. But he began DJ'ing as Sizzla on the Caveman International sound system and was spotted by legendary Jamaican saxophonist Dean Frazier, whose arrangements are key to the Xterminator sound. More than three years ago, Frazier brought Sizzia to Burrell. From his first recordings, Sizzla's unique gifts shone in such hit tunes as "True God" and "Black And Comely," an inspired "combination" with General.

"He is one of the most versatile artists out right now," says V.P. marketing director Randy Chin. "He brings a new generation of consciousness to reggae that transcends the dancehall and speaks to the needs of the people.

Previously, Xterminator sold a limited number of "Praise Ye Jah" units to RAS Records' one-stop; RAS had b censed Sizzla's 1996 "Burning Up" debut release. But V.P. has not li "Praise Ya Jah"; the label is distributing it. "We're working with Xtermina tor right now in setting up print ads in all the reggae magazines, like Resgae Report and The Reggae and African Beat," says Chin. "We're hitting all the respac radio people with the CD and. where necessary, with the vinyl LP. We're also doing selected retail promotions, such as endcaps.

While V.P.'s marketing machine is far bigger, ranges further, and is much more established than Brickwall's, determined Sizzla fans will have no problem finding "Black Woman" in momand-pops and independent shops or ordering it from estalogs like Outernstional. "Virgin Megastore in L. A. asked

for it." says New York-based Earl Guthrie, who handles Brickwall promotions for the U.S. "I'm trying to make some more

songs that the American people can te to, that they can understand easily," says "Black Woman" producer Dixon, "We just want to keen it on the level so Sizzla doesn't stray from what he's set out to do. What he's doing now is purely himself; he's not trying to be what he's not. What he's giving off is just him. Sizzla seems like a simple young man, so you're amszed by the type of lyrics be puts together. How did you come up with that? Sizzla has a unione voice: he knows how and when to use it. His imagination works with what he reads, and he delivers it in the music. But he just needs a sense of

direction and maturity in the business. You don't want an artist who people don't want to deal with." Digital licensed "Black Woman" to Greensleeves for distribution in the U.K., Europe, and Japan. The set was issued Sept. 17 in the U.K.; release dates for other territories are not yet fixed. "They're doing a great prom tion of the 'Black Woman' single with Love Is Divine' on the B-side in the U.K.," says Dixon, who plans to produce a "Black Woman" video. Information on the international release of "Praise Ye Jah" was not available at

"The Xterminator LP is a very serious album," says Earl Moodie, owner ous attum," says Ear: Moodle, owner of Moodles Records in the Bronx, N.Y., where "Black Woman" sold 50 units in a single day-the store's entire stock of the album on vinyl and CD. "Ethnicwise 'Black Woman' will sell more but internationally, the Xterminator album should go beyond it. Sizzla is a great artist. However, I've seen some of these artists come up and light up the place for a while, and in the long run. they falter

'I'm not saving he's one of them," Moodie adds. "But then again, it depends on where he wants to take himself. He has to make sure he remains focused in the same direction as these two albums. He could be the next big, big artist from that little island."

#### E-PROP. VI LINK FOR GAME, MUSIC PROMO (Continued from page 12)

While the vast majority of albums will come from E-Prop, a bandful of Angel,

Virgin, and Capitol catalog items will also be available through the promotion Another "buy two, get one free" offer directs consumers to retail stores, where, after purchasing two of the 49 listed music titles, they can send in proofs of purchase and a coupon to a fulfillment house to receive a free disc from the list

According to E-Prop VP of product development Briggs Ferguson, the promotion is a natural.

"What we're trying to do with this particular promotion is introduce our artists to younger and younger demo-graphics," he says, "Game consumers and music consumers are already an automatically good fit, but we're boping to introduce [the former] to a broader range of our catalog."

Similarly, VI is hoping to expand its consumer base, says Simon Jeffery, VP of marketing for the company

There's very little imagination in most of the gaming industry's promotions, and we're trying to break out of

the box and give something a little more rewarding to the consumer," savs Jeffery, "We wanted to put something together to promote our fall lineup that was targeted to a more mainstream consumer and would make the games more appealing to an audience beyond the typical gamer.' Sale of the Century follows an

aggressive promotional strategy for EMI's centennial, which began Sept. 15 (Billboard, Sept. 6). E-Prop president Bruce Kirkland told attendess at the August EMI Music Distribution convention in Vancouver that the company is boping to nearly double its hobday catalog sales this year.

To that end, all print, radio, and television ads, as well as in-store displays for VI's software, will be flagged with a notice of the promotion.

We're trying to move up the marketing bar and try a bunch of things to see what works and what doesn't." says Fermion "The chiect is to test concepts and ideas to gather a better understanding about the effectiveness of different types of promotions."

#### PAT METHENY GROUP BROADENS ITS MUSICAL SCOPE WITH 'IMAGINARY DAY' (Continued from page 16) releases and the leader's more tra-

will record a duet album with guitarist Jim Hall, and be will appear on discs featuring all-star bands led by Mare Johnson and Gary Burton.

Metheny and company's switch to Warner Bros. couldn't have made senior VP of jazz (U.S.) Matt Pierson any happier. "Let me just say it: Pat Metheny is a genius," he says. "He is just what the jazz world needs. He has impeccable jazz credibility, and yet he's accessible to people outside the fold

"No one more than Pat has reached so many people with what is essen tially uncompromising music. And the new album really ups the ante. It may sound like I'm going overboard, but to me, 'Imaginary Day' is like a jazz 'Revolver' or 'Dark Side Of The Moon.' It completely changes your

vision of what an album can be."

Warner Bros.' campaign on behalf of "Imaginary Day" kicked off the first week of October with a series of listening parties for the media and the trade in New York, Los Angeles, and Chicago with Metheny in attendance. The parties-held in re cording studios, with separate listening and schmoozing rooms—stress Pierson's sim of "presenting the album as a listening experience," be says, "a great album, first and fore-most." And in keeping with the emphasis on "Imaginary Day" as an "experience," even the album's design is deluxe, incorporating a graphic code that must be cracked to unlock various items of text in the packaging

Beyond the sure-fire appeal of "Follow Me," the inventive abandon and long track times of "Imaginary Day" will make it a challenge to promote via today's conservative jazz radio, in both mainstream and socalled "smooth" jazz formats, Still, in cosmopolitan markets like San Francisco, Metheny has supporters working both sides.

Bay Area public mainstream outlet KCSM and commercial smooth iazz station KKSF each play different tracks from the Metheny Group

mass merchants, while willing to deal

with field reps of the studios, don't

(Continued from page 12)

M.S. MOVES INTO DIRECT DISTRIBUTION

ditional solo outings. At KKSF, "We Live Here" was a smash, and at KCSM, "Quartet" and "Beyond The Missouri Sky" were top 10 albums. Pulling double duty, KCSM music director/PD Dick Conte bas also figured Metheny tunes into the mainstream show be broadcasts weekly on KKSF

After the listening parties, Warner Bros.' marketing focus will be on the typically expansive and predictably sold-out Metheny Group world tour, which starts next month and runs through July '98. (The Group is managed by the Bostonbased Ted Kurland Associates, which also books its North American tours. The European shows are arranged by

Marek Komar in Fuldahruck Germany. The Group's compositions are published by Pat Meth Music/Lyle Mays Inc., BML) At retail in the tour markets, the label will invest in co-op ads and listening posts to a greater degree than with any Warner jazz

release this year. The Metheny Gronp's albums gar-ner SoundScan numbers many times greater than the usual top jazz actparticularly in tandem with its ambitious tours. Even though "Quartet" was the first Group effort not to benefit from accompanying live shows, the record has still sold a sizable 75,000 copies since its November '96 release. But the extensive world trek behind "We Live Here" helped significantly boost sales, which stand at more than 200,000 since the album was issued in January '95. Noting such bits as "Beyond The Missouri Sky" and excepting avantgarde asides like "The Sign Of 4," Adrian Pinto, jazz mansger at the HMV outlet at 72nd Street and Broadway in New York, says, "Everything Metheny puts out is pretty much guaranteed around

out the door.

here. As soon as it comes in, it goes The Metheny Group's commercial clout stems precisely from the band following its autonomous, adventurous muse, as Metheny has come to recognize. "The Group has only become this long-term commercially viable musical organization by following our instincts," he says. "What

people seem to appreciate that. "I've always felt that there's a lot of people that would dig this music if they just got a chance to hear it. Every year in the course of traveling around, I sit on airplanes next to people, and it'll come up that I'm a musician. So inevitably, I'm faced with trying to describe to them just what nd of music it is that I make, and you never know if you really get it across. But then I'll get these letters later, after one of those people picked up one of our records. So many times, they'll say something like, Wow. I never even knew music like this existed. Thanks.' It's my theory that there are millions of peo-ple out there like that."

we do works on its own terms and

#### RED ANT'S SALT 'N PEPA GETS THREE-LABEL CAMPAIGN

(Continued from page 15)

"London is an obvious partner ecause we own the [Salt 'N Pepa] catalog," says Peter Koepke, pres ion Records, "You don't bave to explain who [Salt 'N Pepal are."

Island Black Music entered into the agreement pretty much automatically since London and Island Records, of which Island Black Music is a division, share sales and promotion staffs as PolyGram-distributed labels.

The agreement, which spans the duration of Salt 'N Pana's four-album contract with Red Ant calls for all three labels to work together seconding to each label's capabilities.

"We split some things, but with most areas we do it together," says Randy Phillips, president/CEO of Red Ant. We understand that we need the support and coordination of London in order to do this properly. It is a tremendous opportunity to go through the catastrophe like we just went through with Alliance [Entertainment] and be able to bid on a multi-platinum group like Salt 'N Pepa. So we are willing to jump hurdles to make such a hybrid deal work."

For the new project, Phillips says,

some unique systems," Dalesandro

Red Ant will handle press and, in conjunction with Island, promotion and

marketing. "We put together the [marketing] plan as one [company] with the artists," says Ruben Rodriguez, executive VP of Red Ant. "We have weekly staff meetings with both urban and pop staffs [at each label] via conference calls."

Besides having a stake in the continued success of a multi-platinum act, all parties involved are excited about the quality of "Brand New" and its global marketing potential.

"One thing about the album that a lot of us at Island, London, and Red Ant feel is that it's the best Salt 'N Pepa album ever made," says Rodriguez. "It's a work that was not made over night but a work that was cultivated

and nurtured over time."

"Brand New" was almost a year in the making, and most of it was conceived, written, and produced by Cheryl "Salt" James and Sandra "Pepa" Denton in a studio in Salt's basement. The set features guests from various music genres, including Sheryl Crow on the socially conscious "Imaine," Kirk Franklin and Sounds Of Blackness on the spiritually uplifting "Hold On." Queen Latifah and Treach from Naughty By Nature on "Friends," and rock act Modern Yesterday, which helps the girls turn in a bit of rock on "The Clock Is Tickin'." The latter act is on Jirch.

The labels are planning to release each genre-specific track to their respective radio formats: inspirational, pop, rock, and R&R.

We went everywhere on this album," sava Dee Dee "DJ Seinderella" Roper. who raps on the set and has a solo rap album slated to be released in the first quarter of 1998 on Jirch. "It shows how much we've matured-Salt with her production skills and Pepa with her ideas. I [even] stumbled upon a couple of talents I didn't know I had. I think we let our creative stuff flow and didn't hinder ourselves. We're also blessed to be at a label that didn't just look at our 10 years in the business and didn't just believe in what Herbie [Azor, the group's former producer and visionary) has done but looked at [the situation]

and believed in what we have done. Although Spinderella says may industry executives don't give Salt 'N Pepa the respect a 10-year rap act deserves because of the members' gen der, retail and radio are looking for the group to continue turning in quality,

cant contributor to that product for the last eight to 10 years," says David Roy, onal merchandising manager at the North Canton, Ohio-based Ca Music chain, "We definitely considered their track record and the response to the current single 'R U Ready' [when deciding to stock the album).

"We're also interested in the wide variety of artists they have included on the project. How many rap records does Sheryl Crow appear on? We're looking for this album to appeal to a number of different custom Michelle Santosuosso, PD st KMEL-FM San Francisco, added "R U Ready"

because of the act's track record alone. "Salt 'N Pepa have elevated themelves beyond the realms of hip-hop. They are now considered mass-appeal artists," she says. "They have a great batting average in terms of hit records, so even though it's a little early to say how ['R U Ready'] is going to do, we expect this song to be a hit. Serviced to radio Sept. 22, "R U Ready" was added to MTV, BET, and

tured in a Cover Girl Make-np commercial, is scheduled to appear on Rosie O'Donnell Sbow," "Late Show With David Letterman," "The Tonight Show With Jay Leno," and Howard Stern's radio show. Pepa also appears on the HBO special "First Time Felon." The trio graces the cover of Rolling Stone magazine's Oct. 16 issue and will

In a visual arena, the group is fea-

be doing various promotional activities with Johnson publications and MTV. The act is on the U.S. leg of its promotional tour until the end of October and will begin the international leg at

the end of November. During the U.S. tour, the labels are planning several radio and retail receptions that will be tied into various charitable events at the group's request. Salt 'N Pepa will also do several instore appearances and autograph sign-

ngs during release week. The group is also doing massive radio visits across the country, and will perform during the Bilboard/Airplay Monitor Radio Seminar & Awards, Oct. 16-18 in Orlando, Fla.

#### JIVE SET TO BENEFIT CHF (Continued from page 12)

the Box's playlists Sept. 17

make money, we both just thought this [album] would be the most ideal way to really help a significant fund like this maintain its existence and help it grow.

Weiss and Jordan then enlisted their R&B and rap artists, since the neighborhoods served by the CHF are a major portion of the demographic that buys their albums.

'Ît's not really brain surgery [why we wanted to helpl," says Ali Sbaheed Muhammad, DJ for A Tribe Called Quest. "Jive's Unreleased" includes the group's track "It's Yours," which was intended to be a DJ and mix-show single. "We [are involved] because we're in a position to be influential [to people], and we're supposed to use that influence to bring about an awareness of a good conse Jive and CHF intend to hold a

press conference this month in New York at a date still to be determined to announce the project, and plans are being made to bring some of the artists to the CHF treatment sites.

"We're going for direct marketing to radio and to consumers," says Jordan. "We also plan to do print marketing like we would do for any other record, but the idea here is to spend as little money as possible so we can get as much money as we can to the organization "

The label intentionally chose a boliday release date "because there's no greater time to think about children an during the holidays," says Jordan. "America is getting ready for Thanksgiving, and it gives them the opportunity to think about feeding the children. Then you roll right into Christmas, and children are really at the forefront of everyone's mind. When people walk into a record store. we want them to know that they are buying a good album and that their money will go directly to help support

During the planning stages of the project, Dr. Redlener asked that "Vol. 1" be included in the title to leave the door open for additional projects.

the bealth of children

If this is a success I am cortain that Jive will be interested in continuing to help, and I bope that the artists will consider this a positive experience so they want to come back for more," says Redlener.

He would also like to see other major labels get involved with the cause or any other cause that benefits children.

This is a major demonstration of what can be done [to help communities] in an appropriate, dignified way that approaches people," he says.

want a dozen or so independents in their stores to check inventories and replenish stock. "It's too confusing, says Salstone. "We want it to be seven vendors: the six studios and us. And if the studios can't completely fulfill the orders, "we're prepared to fill that gap for them as well," Dale-sandro adds. In addition, M.S. can help those suppliers that aren't big enough to qualify for direct delivery but nonetheless have popular releas-

Dalesandro and Salstone claim that M.S. is the only one of the 10 remaining video distributors to have focused so completely on sell-through. "We made the decision five years ago. We love rental, but we recognize sellthrough has the greatest growth," says

music: "We're record guys. We saw what was happening out there." Other distributors will get the drift and play catch-up, the partners say. M.S. already has the experience-

He and Dalesandro also knew the impact direct delivery was having on

there have been some inventory and merchandising problems, a source it has been racking Montgomery says. While video sales have surged, M.S. still has "a ways to go," he Ward for nearly a year-and the com-puter expertise. "We have developed maintaine

says, such as one to gather point-ofsale data and another to analyze it. Shopko should properly showcase what M.S. can do. Dalesandro thinks

the chain "will turn some heads" with expansion plans that at one time included the acquisition of Phar-Mor. sources indicate. Phar-Mor was known for its aggressive video pricing earlier this decade but went into Chapter 11 bankruptcy following disclosure of management fraud.

Also active in sell-through, Shopko ent to M.S. to improve the return of its video investment, says a trade source. Handleman provided only a 9% gross margin, this retail executive notes, "so anyone else is going to be a hero." M.S. thinks it has earned that status at Montgomery Ward, where video has had the highest growth of any department in the chain," Daleo savs. "They're very happy with it at this point."

However, M.S. reportedly bas

taken longer than expected to get its

system fully up to speed. As a result,

ass-appeal music. "Urban rap product is a major percentage of our overall business, and Salt 'N Pepa have been a very signifi-

BILLBOARD OCTOBER 11, 1997

## **Newsmakers**



Sypro Gyra recently performed its special brand of contemporary jazz for a standing-room only crowd at New York Music at Castle Cintrol venue. The group has been touring throughout the summer in support of its latest GRP Recodes release, "2000", which matter Sypro Gyra's 2000 mini-warray. Picture from left, ere Phil Brennan, manager of Spyro Gyra; saxophonist Jay Beckensters. Tomny Libran, president of GRP Recodes," Tom Schuman, keyboardist, Joel Rosenblatt, drammer, Jusio Fernandez, guttarist/vocalist, Scott Ambush, bassist; and Stives Schmield. V of ARR at GRP.



Fresh off the New Edition reunion tour, musti-platinum artist Bobby Brown took to the streets of Harlern, N.Y., for a photo shoot to promote his upcoming album, "Forever," on MCA, As fars Rocked the set, Brown took time out to sign autographs, take pictures, and kiss bables. Pictured on location, from left, are a young fan and Brown.

Filhro Records recently give entropicees\* (one a charact be observe their parents work in several times department as the Tibe Nor Use Sort to Work Day, which was the several times to the several times and the several times and the record of the several times also not be the several times and the several times and times are the young parallel with times the folial several times to times and times are the young parallel with "Simpsons" composer Alf Cleusen, contex, who made a special appearance.



Skisten-year-old blues gutantst/vocalist Jonny Lang was moently ewarded a Recording Industry Asan. of America-certified gold abum for his debtur release, "Lie To Mo." Lang was presented the award while opening for Aerosmith in New York. Pictured blockstage, from left, are 9th Caparro, president/IECB of PolyGram Group Distribution; Miki Muhvehil of Blue Sty Management: Lang; Al Catero, chairman/IECB of ASAN Records; and James Nien of Blue Sty Management.



RCA Victor recently held a leunch party to promote the release of the original-cast recording of "Titanic." Celebrating the event, from left, are Harry Palmer, senior VP, BMG Classics; Maury Yeston, composer of "Titanic", and Bill Rosenfield, VP, Broadway ASR, RCA Victor.



N2K arist Blake Morgan and N2K Encoded Music president Phil Ramone demonstrated the new e\_mod digital down loading system at the recent Intel Music Fest in New York. Morgan performed his single "Lately," which was mixed by Ramone on the new system and made ready to sell hours late. Celebrating the demonstration, from left, are Chris Bell, I/P of Creative Technologies, Morgan; and Ramone.

from her current album "New Hortzone" during e threeweek engagement at the Algonquel Hotel in New York. Attending the opening-night performance, from left, are bob Jemieson, president of RCA Becords: Rubin: Jack Rovner, executive VP(RM of RCA, Michael Johnson, VP of urban promotions et RCA; James Boyce, co-national director of urban promotions et RCA; and Nell Foster, VP of finance administration at RCA.



www.ham.Pisr.Jazzzreak.Publica et al. Heighstight is too ham from its performance ait he V.C. Jazz Festival at the man from its performance ait he V.C. Jazz Festival at the performance of the V.C. In the V.C. In the V.C. In the Diamond. The life in red. From the group's most at the local control of the V.C. In the V.C. In the V.C. In the blabum. being this No. 1. most added enigle on jazz radio. The album is the group's 10th anniversary recording. Pictured backstage, from left, are And Howert, president the V.C. In the Vining, president of the Windham Hill Group.

24 22 33 THE FRESHMEN THE VERVE PIPE IRCAN

# Hot 100 Airplay.

. ** NO. 1 ** (3) 42 11 LOVE YOU	rbitron listenar data. This d						
	LAST WEEK	WEEKS ON		THEWER	LAST WEEK	NO SX33M	TITLE ATTST (LABEL/PROMOTION L
				(30)	42	11	LOVE YOU DOWN INCUISO SO DEFICULTIVISMS
Ì	1	12	FOOLISH GAMES SCHOLLARIANTIC: 3 Was at No. 1	(3)	49	5	ON MY DWN

			. ** NO.1 **	(30)	42	11	LOVE YOU DOWN
D	1	12	FOOLISH GAMES SENTE (ATTANTIC) 3 WIS AT NO 1	Œ	49	5	ON MY DWN FEACH UNION IMUTE/EPICS
20	2	15	FLY SUGAR RAY (LAVARATIANTIC)	46	39	19	THE DIFFERENCE THE WALLFLOWERS (THTERSCOPE
3	3	28	SEMI-CHARMED LIFE THRO EYE BUND IELEKTRAFEED	Œ	46	6	SILVER SPRINGS FLEETWOOD MAC (REPRISE)
40	4	21	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS LIVE)	Œ	44	45	LOVEFOOL THE OVOIGNS THAMPOLDIESTOCKOUM
30	5	19	PUSH	ran	48	3	DON'T GO AWAY

45 10 EVERYTHING (E) 9 11 NOW DO I LIVE (T) 8 22 ALL FOR YOU SISTER HAZEL (UNIVERSAL) 45 43 35 I WANT YOU SAVAGE GARDEN ICOLUMBIA 8 6 14 2 BECOME 1 SPICE SIPLS CORSINO (46) 50 6 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

8 7 25 HOW BIZARRE 47 36 5 GOT TIL IT'S GONE 18 10 16 MEN IN BLACK WILL SMITH (COLUMBIA) 48 40 32 HARD TO SAY I'M SORRY AL YET I'EAT PETER CETURA LA ACCUMISTA (ID 13 15 BUILDING A MYSTERY (B) 52 10 EVERLONG 12 11 20 FILL BE MISSING YOU AND SOMEONE 50 38 9 BARBIE GIRL (SD) 54 6 PUT YOUR HANCS WHERE HY EYES COULD SEE 13 12 31 SUNNY CAME HOME SHAWN COLUMN (COLUMN)

CEO 15 11 I DON'T WANT TO WAIT 52 47 37 FOR YOU I WILL MOVED PROVIDED AND STREET SUMSETIALIZATION 15 14 21 MO MONEY MD PROBLEMS (3) 69 2 PHENDMENON 1 23 IF YOU COULD ONLY SEE SE 63 2 BUTTERFLY MARIAN CAREY SCOLUMBA 17 15 9 HONEY MARIAN CAREY COLUMNIA 55 53 12 COCO JAMBOO MR. PRESIDENT ORALINER GROS.) ID 18 18 WALKIN' ON THE SUN 30 57 6 LEGEND OF A COWGIRL

19 14 ( 4 SEASONS OF LONELINESS 57 60 3 FEEL SO GOOD (20) 23 1 YOU MAKE ME WANNA... 88 55 18 WRONG WAY (2D) 32 6 TUBTHUMPING (30) - 1 MY LOVE IS THE SHIHI! SANGE BULL (22) 30 1 ALL CRIED OUT ALLUSE FEAT 112 CRIECK MASTERSONWED 60 58 6 TOO GONE, TOO LONG (23) 28 6 CANDLE IN THE WIND 1997 (ED 40 6 EVERYTHING TO EVERYONE

25 21 M BARELY SREATHING 63 56 16 I SAY A LITTLE PRAYER 28 20 41 ONE HEADLIGHT 68 68 6 HITCHIN' A RIDE 20 29 27 THE IMPRESSION THAT I GET 40 41 18 BIG BAD MANMA 48 41 CRASH INTO ME DAVE MATTHEWS BAND (RCA) 68 60 18 NOT TONIGHT TS 3 SUMMERTIME 29 28 13 INVISIBLE MAN

62 88 6 GUANTANAMERA WGJI AN HOUSTONAN

30 25 22 DO YOU KNOW (WHAT IT TAKES) 68 62 28 SAY YOU'LL BE THERE (II) 41 3 SHOW ME LOVE (E) 72 4 THE RASCAL KING THE ROSE TO ME HOMEROUPED 32 27 27 BITCH MERCORN ICAPITOLI 70 68 18 G.N.E.T.T.D.U.T. CHANGING FACES ING MEATIATUANTICS 33 8 CRIMINAL CLEAN SLATE/WORK 71 67 9 HEVER MAKE A PROMISE (32) — 1 YOU SHOULD BE HAVE DON'T MASTE MY TIME) ORIGIN MCCANGENT PEAT. MASE IMPROVED (IS) 37 7 TAKES A LITTLE TIME 73 71 4 DREAM FOREST FOR THE TREES (DREAMWORKS)

36 34 46 YOU WERE MEANT FOR ME 24 75 2 SUPERMAN'S DEAD 37 35 52 DON'T SPEAK 75 70 8 IT'S ALL ABOUT THE BENJAMINS

			HOT 100 RECU					
			A CHANGE WOULD DO YOU GOOD SHERYL CROW (AGAI)		14	9	22	NO DIGGITY BLACKSTREET ITE
2	1	9	UN-BREAK MY NEART TONI STATION (LAFACE ARTISTA)	1	15	17	32	COUNTING BL

3	2	2	6 UNDERGROUND SHEAKER PIMPS (CLEAN UP/VIRGIN)	16	14	9	EVERYDAY IS A WINDING ROAD SHERYL CROW IAAM!
4	3	14	DON'T LET GO (LOVE) EN VOGUE (EASTWEST REG)	17	15	7	CALL ME LE CUCK GLOGICINON
5	4	28	I LOVE YOU ALWAYS FOREVER	18	20	28	IF IT MAKES YOU HAPPY SHERY, CHOW (MAKE)
ŧ	16	5	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND LURY ROA)	18	13	15	NEAD OVER FEET ALANS MORSSETTE (MAYERICA REPRISE
7	6	3	I WANNA BE THERE BLESSIO UNION OF SOULS (EMPCAPITOL)	20	25	28	WHERE DO YOU GO NO MERCY (ARISTA)
	7	6	WHENE HAVE ALL THE COWBOYS GONE? PAULA COLE (MAGGWA/INE)! BROS.)	21	19	51	BRONIC ALANS MORISSETTE GMAYERICAREPRISE
8	11	51	BECAUSE YOU LOVED ME CELINE DION (\$50 MLG)CI	22	18	34	YOU LEARN ALANS MORSSETTE GLAVERIOUPEPRISE
10	5	10	I BELIEVE I CAN FLY IT KELLY (MARNER SUNSET)ATLANTICUME)	23	22	6	DON'T LEAVE ME BLACKSTREET ONTERSCOPE)

23 22 6 DON'T LEAVE ME 24 21 18 I GO BLIND HOOTE & THE BLOWFISH INEFFRISE 12 10 59 MISSING BUT THE GRIL LATLANTIC 25 - 39 GIVE ME ONE REASON TRACE CHAPMAN GLEXTRAGES

15 17 32 COUNTING BLUE CARS

TITLE (Publisher - Licenting Org.) Sheet Music Dist. 2 BECOME 1 (Full Hool, ASCAP) Windowegt Pacific, ASCAP) Transpare Int'l, ASCAP INL/MEM 4 SEASONS OF LONELINESS (EM April, ASCAP/Flyte

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Billboard

# **Hot 100 Singles Sales.**

Ters w	URST W	WEDS	TITLE ARTIST (LABEL/PROMOTION LABEL)	THES W	LAST W	WEDGS	TITLE ARTIST (LABEL/PROMOTION LABEL)
П			* * NO.1 * *	38	33	11	COCO JAMBOO MR PRESIDENT (WARNER BROS.)
Œ	-	1	CARDLE IN THE WIND SYMPONETHING ABOUT THE WAY	39	39	4	ME AND MY CRAZY WORLD LOST BOYZ (UNIVERSAL)
2	1	3	4 SEASONS OF LONELINESS BOYZ IS MEN. MISSONS	Æ	-	1	LOVE GETS ME EVERY TIME SHANA THAIN (MERCURY)
3	3	8	YOU MAKE ME WANNA	41	35	19	DO YOU KNOW (WHAT IT TAKES)
4	2	5	HONEY MARIAH CAREY (COLLIMBIA)	42	51	2	TUBTHUMPING CHUMSAWANSA (REPUBLICUNIVERSAL)
5	4	17	HOW DO I LIVE (CANN RIMES (CURR)	43	41	12	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
6	5	11	MO NONEY MO PROBLEMS	40	50	6	NO TENGO DINERO LOS UMBRELLOS DELECTRALMEGINI
7	6	16	QUIT PLAYING GAMES (WITH MY HEART) MACKSTREET BOYS (MYE)	45	40	23	G.N.E.T.T.O.U.T. CHANGING FACES (SIG BEAT/ATLANTIC)
Œ	10	7	ALL CRIED OUT ALLURE FEAT 112 (TRACK MASTERS/CRAW)	Œ	65	2	LAST NIGHT'S LETTER
<b>9</b>	9	6	YOU SHOULD BE NINE COOKT WASTE YOUR TIME! BRIAN MICKNIGHT FLAT MASE IMERICATES	Œ	47	2	CRIMINAL FICHA APPLE ICLEAN SLATE/WORKS
Œ	13	7	MY LOVE IS THE SHIRH SACTOR DATE THE BOARD BOOK HARD DOCK	44	44	5	PM NOT A FOOL
11	8	13	UP JUMPS DA BOOGIE	30	-	1	THEY LIKE IT SLOW
9	17	2	THE ONE I GAVE MY HEART TO	50	45	7	AS WE LAY DANA ITONY MERCEDES/LAFACE/ARISTA
13	7	18	PLL BE MISSING YOU FUR SACRETAINED	51	43	21	SAY YOU'LL BE THERE SPICE ORLS OFFICIAL
14	14	7	WHAT ABOUT US TOTAL HARACE APISTAS	32	68	2	A BROKEN WING MARZINA MCBRIDE (RCA)
Œ	18	6	BUTTA LOVE NEXT (MHSTA)	(33)	52	6	WE CAN GET DOWN MYRON (SLAND)
16	16	12	INVISIBLE MAN 98 DEGREES (MOTOWN)	54	46	17	LOOK INTO MY EYES
Œ	13	6	I MISS MY HOMIES	55	42	15	THINGS JUST AIM'T THE SAME DEBORAH COX (ARISTA)
18	18	14	NOT TONIGHT LE' KIM (LINGCAS/ATLANTIC/TOMMY BOR)	(30)		1	HEAVEN NU FLAVOR (REPRISE)
18	18	G	2 BECOME 1 SPICE GRUS (MRGNI)	57	54	1	AROUND THE WORLD
200	18	6	I CARE 'BOUT YOU MUSTONE HAV ACCURESTAN	86	86	11	I SAY A LITTLE PRAYER
26	15	18	NEVER MAKE A PROMISE DRU HILL ISLAND	60	53	6	DON'T SAY JON B. ITHE TUMISSO MUSIC)
63	18	6	YOU LIGHT UP MY LIFE	100	72	3	PLEASE DE MALEYS (EPIC)
68	18	18	SEMI-CHARMED LIFE THRO EYE ILIND ISLEKTRACEGO	61	88	18	WHEN I DIE NO MERCY (ARRISTA)
20	28	6	AVENUES RUGGL ONF ALL SHIS FUT PAGE WITH ENAMEL GRETTE	62	56	18	TO THE MOON AND BACK SAXAGE GARDEN COXUMBAN
25	24	1	EVERYTHING MARY J. BLIGE (MCA)	88	55	6	HOLE IN MY SOUL
18	18	18	DO YOU LIKE THIS HOME IGRAND JURNINGS	08	96	11	FOR YOU I WILL MONCH PROPERTY SURSETIMENTS
270	30	6	BUILDING A MYSTERY SAJAR MCLACHLAN (NETTWERGERISTA)	50	49	13	TAKE IT TO THE STREETS
20	32	6	ALL I WANT 702 IBW SOMOTOWN CAPITOLI	58	59	33	CUPID 112 IBAO ROMARISTAL
29	31	1	BACKYARO BOOGIE	67	67	3	THE WAY THAT YOU TALK AGES FOR THE OF MET & DISC ST SEPCOLAMIN.
000	38	8	HAVE A LITTLE MERCY 4 0 (SKINYEPERSPECTIVE/MAN)	<b>(B)</b>	_	1	TOO GONE, TOO LONG EN YOGGE (ZASTWEST, LEG)
31	20	6	BARBIE GIRL AQUAIMON	63	62	33	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
12	27	13	COTHAM CITY It KELLY LIVED	78	64	12	I CAN LOVE YOU MARY J. BLICE (MCA)
33	26	12	SOMEONE SWARF ATURNS PUFF DADDYS (RDA)	71	71	9	DOWN FOR YOURS
Œ	34	22	IT'S YOUR LOVE TIM MOSKAW DRITH FAITH HILLI (CURE)	72	63	5	MEN OF STEEL SHOULD CHEAT IT W.SH, CHETTWHINE P BROWN
	-	15	C U WHEN U GET THERE COOLO FLAT AO THEVZ (TOMMY BOY)	73	61	23	BITCH MEREDITH EROOKS ICAPITOLI
35	29						
35 36	32	8	AFTER 12, BEFORE 6	74	70	39	DA* OIP FREAKASTY BURD HOSS/POWER/TRADS

SECTION AND A PRODUCT OF THE ACCOUNT OF THE ACCOUNT

Records with the greatest sales gains. © 1997, Billbo

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11 12 22 CHANGE THE WORLD

13 8 2 MMMBOP



by Theda Sandiford-Waller

MILLIONS OF CANDLES: Elton John's "Condle in 'The Wind 1997'
"Semething About The Way You Look Troight" (Rochet/Ad-M) seamed nearby 20 million singles to first week; becoming the floatest-celling single of all
property of the largest seamed second to the largest seamed second to the largest Seamed's an week, held by Whitney Houston's "I Will
Always Love You' (Arista), white seamed SEQ00 pieces in its peak week
(Billboard, Jan. 9, 1983). "Candle in The Wind 1997" Semething About The
Way You Look Tengish" bows 140 to 100 febt 100 indiges Seals.

way you Look ronging flows all No. 1 of the risk (Uniform to Uniform) and Although Canada In The Wind 1997 reached critical mass at raid to weeks ago, the song re-builtets on Hot 100 Airpky at No. 23 with 31 million matter to improve the risk of the risk of

Based on a double-A-sided polley revision in March of this year, Billibard will not lite a second song unless it gets enough airplay to reach at least No. 75 on Hot 100 Airplay. It in any week the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the first A-side, that song's airplay points will be factored into the point of the first A-side, that song's airplay points will be factored into the first and the first and the first and first

NEAR PEAK: The chart year used to determine Billboard's Vear in Muse Arte dok See Are Week and the Week's an early look at how the ranking way fall in the Hot. 100 categories. The tallies that determine annual Hot 100 recepts reflect accumulated airplay and sales data from Broadcase Data System and SoundSean for each week's song appears on the chart. The following rankings represent compiled airplay and sales data through the Oct. 4 issues.

The top fee Het. [10] Singles-Sales titles at that point were Puff Dady's, Path Evans "The Bissing You' Gibb BoyArisa's, Puff Diddy's Feather Ling Masse's "Can't Nobody Hold Me Down' (End BoyArisa's, Toul Braxins" "U-Brazed Me Heart" (Lafarea's Halla, R. Relly 's "Beleve Can Ply" (Warmer Sunset) Wood, and Spice Girls" "Wannelse" (Vingin, However, Instavers, askee of "Canalia" in The Wind 1074 "Shake up that list, as it a 5a million to week askee of "Canalia" in The Wind 1074 "Shake up that list, as it a 5a million to week askee of "Canalia" in The Wind 1074 "Shake up that list, as it a 5a million to Mosting You." has examed since the release in May. Mosting You." has examed since the release in May. Of the 300-pix in the 100 Singles Seals in the type of Or the 300-pix tiles that reached the He 100 Singles Seals in the type.

22 of those singles have scanned more than 1 million units. Factoring in this issue's chart points of "Candle In The Wind 1997," the single ranks at No. 4 in the overall Hot 100 Singles year-end recaps, but expect

ger tames at No. 4 and the overall most loot singles year-end recape, that expect the single to figure prominently when the chart year closes. Even if it loses half the points it has this week, its upward momentum outpaces the other, older singles that lead the Hot 100 category. Next week, Hot 100 Singles Shotlight will shed some light on year-end runk-

Next week, Hot 100 Singles Spotlight will shed some light on year-end runkings by artist. All rankings are subject to change because the chart year doesn't close until the Nov. 29 issue.

Assistance in preparing this column was provided by Michael Cusson and Steve Graubow.

# BUBBLING UNDER... HOT 100'

	•	u	DDFIII'G (	•	ш	•	_	FEE" SINGLES
THIS WEEK	USTWEEK	WEDGE ON	TITLE ARTIST (LABEL/PROMOTION LABEL)		THIS WEEK	LAST PREEK	WEDGE ON	TITLE ARTIST ILABEL/PROMOTION LABELS
1	4	4	YOU'RE NOT ALONE CLIVE (RCA)		14	-	1	M.O.R. SLUTT (FOOD) PARLOPHONE VIRGIN)
2	2	3	THE JOINT (PMD (DEF JAMMERCURY)		15	13	2	BRING BACK YOUR LOVE CHRISTON (ROCA FELLAGEF JAMANEROURY)
3	7	5	LOVE SENSATION SET ISAGANY/PIGNI		18	-	1	THE REST OF MINE THACK ADKINS ICAPITOL NASHWILLED
4	1	4	YOU'RE THE INSPIRATION PETER CETERA FEAT AZ HET (RIVER NORTH)		17	10	6	IF IT AIN'T LOVE KEYSTONE (QWEST/MARNER BROS )
3	3	9	PUSHIN' INSIDE YOU SONS OF FUNK (NO LIMIT PRODUTY)		18	16	20	ALEVE PEARL JAM (EPIC)
6	-	1	OF MOUTHE MOT IN IT FOR LEVED I'M OUTTA HERE REAL MICCOST (ARKSTA)		19	-	ī	SOMESOOY ELSE HURRICANE G OH O L AJISUANDI
7	5	2	SUNSHINE SHITE SEMAL HE TH FOR REATLINES HARREST		20	9	6	CRAZY MARK MORRESON (ATLANTIC)
8	6	5	KISS AND TELL BROWNSTONE INJUNORIA		21	18	9	IF I HAD YOU FRANNE (CHUCKLIFE/EPIC)
9	11	7	LOVE IS THE RIGHT PLACE ERYAN WHITE (ASSILUMETES)		22	22	19	EVEN PLOW PEARL JAM (EPIC)
18	8	6	REMINDING ME (OF SEF) COMMON FEAT CHANLEY SWAGE (RELATINITY)		23	-	1	I WANT LOVE TONY MASCOLD IMOBERN VOICES!
11	15	4	YEAH! YEAH! YEAH! SMONE HINES (EPIC)		24	19	8	SHOW ME BILLY PORTER IDVINIALING
12	14	4	SHUT UP AND DRIVE CHILT WRIGHT INCA NISHVILLED		25	20	10	DA FUNK SAFT FUNK (SOMMYRGIN)
13	12	2	YOU WALKED IN LONESTAN (BNAYCA)		Bub	bing 2 he	Undi	er lists the top 25 singles under No. 100 if yet charted.

#### A&R, MARKETING SAVVY POWER WB JAZZ SURGE (Continued from page 7)

combination of strong A&R instincts and innovative marketing approaches aimed at expanding the reach of the

genre.
The entrance of Bob James' latest,
"Playin' Hooky," heralded the occasion,
debuting at No. 4 in the Oct. 4 issue.
Meanwhite, all-star group Fourplay,
which includes James, Lee Ritenour,
Nathan East, and Harvey Mason, also
made a showing that week at No. 8.

Rounding out the five titles were Boney James' "Sweet Thing," Joe Sample's "Sample This," and Earl Klugh's "The Journey," which stood at Nos. 3, 7, and 10, respectively, in that issue. Warner Bros. senior VP of jszz

(U.S.) Matt Pierson attributes the coup to an A&R legacy that has influenced a generation of jazz listeners. "For many years running, we've

been among the top few labels on the Top Contemporary Jazz chart, and if you look st our roster, it exemplifies the core of artists who helped to create that format," he says.

"The most important thing is to sign artists with vision that will have a lasting influence," adds Pierson, "Sometimes it pays off in the short term, but it always pays off in the long term," Bob James, who has recorded several solo albums for Warner Bros, Jazz, concurs with Pierson, crediting the label's confidence in its artists for his fruitful carees.

"It can be the fiste of an artist to be with a record company that needs send that artist in a certain direction, and that can make you feel like a puper," he says. "But it's been the case during my tenure here that they have trusted my judgment and not been overly concerned with zeroing in on what is commercially viable for the time."

While Warner's artists continue to produce compelling albums, the job of marketing their work and cultivating the genre has fallen to the nine fulltime staff members at Warner Jazz. Bolstered by Warner's general sales,

marketing, and promotion teams, the jazz division has become one of the brightest spots at the label in terms of chart share.

Warner Bros. Records VP of product msnagement (U.S.) Msry Lou Badeaux says the nature of the contemporary jazz genre demands that staffers look outside of standard advertising, radio, and retail programs. "Obviously, we do a lot of typical

things, but what we're really attempting to do is get visibility where we can reach folks that don't think about this music," says Badeaux. "We really have to go out and find our demo."

Taking advantage of corporate sponsorship programs, Warner Jazz has allied with companies harboring the mid-to-upscale clientele that makes up a healthy percentage of contemporary iazz consumers.

Examples include the label's involvement in various jazz festivals and credit card rewards programs, as well as sampler giveaways through coffee chains and lifestyle accounts.

As pert of its promotion for "The Best Of Fourplay"—No. 8 on this issue's unpublished the Top Contemporary Jazz Albums chart—Warner included the album in the American Express Awards program. Warner also bundled it with a sampler featuring upand-coming artists on its roster.

TV commercials and soap operas have also provided venues for Warner acts, as have contemporary jazz stations such as KTWV (the Wsve) Los Angeles.

Ralph Stewart, assistant PD/music director for KTWV, credits the label

with issuing unusually polished material that reacts well with the station's listeners.

"If there is some kind of consistency is

that runs through the Warner releases, it's that they are all very quality cordings, "says Stewart. They're one of the few [labels] that see the potential of their artists and spend the money in the right places, so there's a consistent standard The fact that they have some great, core artists certainly decord burs."

Addressing the advent of the contemporary jazz format and its ramifications in the success of the label, Badeaux says, "It's hard for baby boomers to lock into a lot of today's pop and urhan music. Jazz is something you can listen to said is very calming in today's frantic everyday lifestyle.

JAMES

ings these smooth jazz stations are getting, and it's a demographie that a lot of advertisers covet," she adds. "They tend to be affluent consumers, they have credit cards, and they're

"You see the rat-

not price-sensitive per se. It's a maturing sudience that is expanding its interests, and we're pulling new people in, especially with hot, young lions like Joshua Redman."

Occasionally, the isbel has also been

able to involve its artists in programs outside of the format. Boney James, for example, is appearing at a concert organized by top 40 station WBMX Boston. Expanding further on his appeal, the

artist is talking to remixers noted for their work in the R&B genre about reworking some of the songs from his latest album, "Sweet Thing," which is No. 3 on this issue's Top Contemporary Jazz Albums chart.

Bob Perry, owner of retail outlet Blue Note Records in North Miami Besch, says he has noticed that several Warner sets are being played on R&B and public stations in addition to the market's contemporary jazz station WIVE.
"Warner just covers all of their

"warner just covers and of neir bases," says Ferry. "We're an indie, so usually we have to squeak so we're not ignored, but they have always come to us to work on their projects. Bob James, Boney James, and Joe Semple have all done in-stores here, and all of their albums are doing very well."

Bob James has also noticed that the diversity of crowds attending his concerts reflects the encroachment—sometimes with curious effect—of contemporary jazz on mainstream America.

"It used to be much clearer who the jazz fans were," says James. "A very wide audience has come out of the smooth jazz phenomenon where soloing is not so much a part of the music.

"As a result, a lot of musicians tend to stick closer to the melodies. But those of us who derive our main excitement from improvisation and stretching out, and are used to playing for fans at stretching out, and are used to playing for fans to work at low that, we're sometimes looking out into some faces that aren't so excited. One woman told me she loves juzz, except when it sounds like it's being made up as it goos along."

While no one in the jazz department at Warner Bros. is complaining about its recent chart boom, the activity did create some concerns about whether each individual artist would drown out the voice of his or her colleagues, rather than rise collectively.

"In terms of all these albums coming

out at the same time, artists make records when they make them, and it's our obligation to get an album out as soon as possible so that they don't have to wait a year to hear something on the radio," Pierson says.

Even as the contemporary jszz genre boundsries evolve snd record companies are challenged by a shifting business atmosphere, Pierson says that Wsrner's jazz division has never strayed from its elemental beliefs.

"The thing about Warner Bros, is that even with all of our changes, the one thing that has never changed it he spirit and character of this company," he says. "The feeling is still here that our main goal is to associate with great artists who we believe in and have a passion for, and help communicate that passion for, and help communicate that passion for, and help communicate that passion for an experiment of the property of



the climate is right now at Warner Jazz, the label can still look forward to heating up this winter with a bevy of new, promising titles. A forthcoming

WHALLIM A forthcoming
Pat Metheny album
will also likely be a contemporary jazz
chart dominator (see story, page 16).
Warner Jazz is also confident about

warner Jazz is also continent about Kirk Whalum? "Colors," which bowed Sept. 23. The veteran saxophonist has recorded five albums for Columbia and worked with such Warner artists as Mehsel Franks and Al Jarreau. He also shared credit with Bob James on the Grammy-nominated "Joined At The Hip," though this is his solo debut for the label.

Whalum, who jokingly refers to himself as a former "surrogate child" of the label, says as part of his deal Warner is allowing him to record a gospel/jazz album, which the label has the option to pick up.

"There is very much an openness

"There is very much an openness here in term of genre and in terms of getting the whole spectrum of jazz all the way down the line, from Joshua Redman to Kevin Mahogany, and here 1 am with my gospelfjazz album," he says. "Some of my experiences before is that the people got narrower and narrower. To me, sameness is anti-life."

Additionally, Warner Jazz will release a Christmas album featuring several of the label's artists and has two new sibums coming out through its partnership with actor/jazz aficionado Clint Eastwood's Malpaso imprint. "40 Years Of The Monterey Jazz

Festival," a three-CD set covering the history of the illustrious annual West Coast concert, was released Sept. 9 by MalpasoWarner Bros. Also forthcoming is the soundtrack to "Midnight In The Garden Of Good And Evil," tentaticals due Nov. 18

In spite of the overall rosy outlook at the moment, Pierson is realistic about the bottom line in the contemporary jazz genre. "We still have the same pressures in terms of making numbers and keeping marketing costs down," he says. "This is still a shrinking business. "We can look great on the chart and

"We can look great on the chart and be dominating the [contemporary jazz] format, but that doesn't mean business is in some incredibly healthy place," he adds.
"But it's a fallacy to say that the mu-

sic business isn't doing well because the music isn't there," he concludes. "We feel that music is at a high point right now, and our goal is to expand to a nonjaz audience with something that can enhance their lives."

# Billboard HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP AD RADIO AIR-TUNN A COMPILED FROM A NATIONAL SAMPLE OF TOP AD RADIO AIR-TUNN AND AIR AND FRANCISCAL STREETS, TOP ADDRESS AND ADDRESS AND AIR ADDRESS AND AIR

CTOE	BER 11	, 199	dia, IIII IIII		ш	4	<u>ل</u> ـــٰ	그	LEGIES, COMPTEES, AND THOTHES BY	1
UST	2 WKS	WINS ON CHART	TITLE ARTIST PRODUCER (SOMEWRITER) LABEL & MUMBER/PRICEMOTION LABEL	PEAK POSITION	THIS	NEEK	2 WKS AGO	WMS. ON CHART		T IL
					50	47	47	13	TITLE LE PARTIE PROME PARTE PA	G iii
) NE	EW₽	I	** * NO. 1/HOT SHOT DEBUT * * *  *** * NO. 1/HOT SHOT DEBUT * * *  *** * NO. 1/HOT SHOT DEBUT * * *  *** * NO. 1/HOT SHOT DEBUT * * *  *** * NO. 1/HOT SHOT DEBUT * *  *** * NO. 1/HOT SHOT DEBUT * *  *** * NO. 1/HOT SHOT SHOT DEBUT * *  *** * NO. 1/HOT SHOT SHOT SHOT SHOT SHOT SHOT SHOT S	1	52	42	31	12	SOMEONE   SWV (FEATURING PUFF DADDY SCHOOLS WALKER GLAHAM H TERREL/RICE WALLICE MARTIN SHAW) SO OR IT NO A SHOOL OF THE PROPERTY OF THE PROPER	0
1	1	3	4 SEASONS OF LONELINESS   ♦ BOYZ II MEN  JAM TLEWS (LINARRS II,T LEWIS) (C) (3) MOTOWN 880684	3	(32)	52	54	4	ME AND MY CRAZY WORLD ♦ LOST BOY	Z
) 4	4	57	HOW DO I LIVE ▲   CHOMAND W CHIMPION CURB ID WARREN  CHOMAND W CHIMPION CURB ID WARREN  CLICATOR OF CURB 79022	3	53	58	52	. 9	ALL I WANT (FROM "GOOD BURGER") ◆ 702	2
3	3	- 4	YOU MAKE ME WANNA▲   ◆ USHER	3	(30)	57	57	4	HAVE A LITTLE MERCY   4.0	ô
2	3	. 4	HONEY ▲ • MARIAH CAREY	3		-	-	-	C U WHEN II GET THERE (EROM "NOTHING TO LOSE") . COOL O FEAT AS THEY	7
5	5	16	QUIT PLAYING GAMES (WITH MY HEART) ▲	2	55	48	40	15	ROMED IN NEV CONCORD, HISTRAUGHTER MISTRAUGHTERE (\$100 FT DO TOMBER BOY 778)	15
+ -		10	SEMI-CHARMED LIFE • THIRD EYE BLIND	1	(56)	56	59	. 7	* BAGE TO POLICE BY THE OLD THE SALES A PROPERTY OF THE SECTION OF	ň
1	9	15	SUPPRINCIPATION OF THE A THE ADDRESS OF THE DATE OF TH	4	57	49	43	13	**************************************	.Y 73
6	6	11	STEWER STATE IN WALLACES IN THE NATIONAL SAPERGES OF THE PARTY OF THE	1	(58)	NE	wÞ	1	HEAVEN  STICLER (FLUNA FRANGELINALLI CONCORGE)  ON UFLAVOR  GO DE (T) REPRESE 1740	R
10	10	46	B KETTH P COLUNS (JEVELS POLEZ) (C) (C) (C) (ATLANTIC BTOZ)	2	59	54	51	8	AFTER 12, BEFORE 6   ◆ SAM SALTEF	R
8	8	9	2 BECOME 1 ● SPICE GIRLS R STREETH OF BOOK STREET GIRLS B STANDARD M ROAD  TO DO M MICH.  TO DO	4	60	55	53	12	I CAN LOVE YOU + MARY J. BLIGH	Ê
9	7	18	I'LL BE MISSING YOU ▲ PUFF DADDY & FAITH EVANS (FEATURING 112)	1	_	_	_	7	AROUND THE WORLD	K
) 12	15	7	ALL CRIEO OUT    ALLURE FEATURING 112	12	<b>61</b>	61	66	- /	FRANCIA FRIG. DE HOMEMICHRISTO IT BANGALTERIC DE HONEM CHRISTOL. DO IDI ITI SOMA RECONVIRGIA	R.
) 13	14	6	MICARET W AFANASIEFE M ROONEY IFULL RIRCE) (© (©) TRACK MASTERS 78675-CRIVE  BUILDING A MYSTERY ♦ SARAH MCLACHLAN	13	62	58	64	9	PORE & FORE TE HAMMES & COLLEGES SHOW TO BE A PLATER! TO FORE JAM 572441 MERCURE	tř.
_		-	P MARCHANO IS UCUCHURI P. MARCHANDI (C) IDI DO NETTWERK I 3395/ARSTA	13	63	NE	WÞ	- 1	LOVE GETS ME EVERY TIME SHANIA TWAIN  RIJ LANGE IS TWAIN, RIJ LANGE  (C) (D) () MERCURY 56806	N 62
11	13	14	PERENCULO & SECULOSISTER HAZEL) (C.) UNIVERSAL 56135	11	64)	66	79	3	DON'T GO LE CLICK FEATURING KAYO  SHIDNING SARAF AS A SARAF AS A SARAF S	0
14	12	14	SOURCE AND PROTECTION OF THE P	12	(65)	NE	WÞ	1	ELECTRIC BARBARELLA ◆ DURAN DURAN	N
21	22	7	MY LOVE IS THE SHIHH! ◆ SOMETHIN' FOR THE PEOPLE FEAT, TRINA & TAMARA SOMETHIN FOR THE PEOPLE (FBASERM), ACCION 1 FORTILE SAUCE IN COURSE 1 (COURSE) (COURSE BROS. 17327	16	66	60	63	19	MOTE TALE SECONE S  ADMINISTRATION OF THE STATE OF THE ST	Y
18	21	6	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)   BRIAN MCKNIGHT FEAT. MASE	17	67	59	_	10	TO THE MOON AND BACK   SAVAGE GARDEN  SAVAGE GARDEN	/7 N
24	1_	2	THE ONE I GAVE MY HEART TO + AALIYAH	18	_	-	57	12	C FISHER ID HAVES,D JONES! CD 601 (1) (V) (0) COLLIMBIA 78657	16
15	16	13	UP JUMPS DA BDOGIE   ◆ MAGOO AND TIMBALAND	12	<b>68</b>	68	70	7	JON JOHN M NELSON U ROBINSON, M NELSON, D SPENCERO (C) (D) (T) (D) YAB YUM 7869 4:550 MISSI	ic.
	+		TIMBILAND (TIMOSLEY M BARCLIFF IN BLUOTT) ICI (D) BLACKGROUND 980 (& NTUTAL) WHAT AROUT US (FROM "SOUR FOOD")	20	69	54	65	7	AS WE LAY  LIA SMOON B AGET IL TROUTHAN B SECIO  OD SO TONY MERCEDES AFACE 242528 AFAST	A
22	23	7	THE ONE GAVE MY HEART TO CONTINUE THEM OF SHAME MONIGORY FOR THEM OF THE MONIGORY FOR THEM OF THE MONIGORY FOR THE MONIGORY F	20	(70)	NE	w Þ	1	THEY LIKE IT SLOW	N
			* * * GHEATEST GAINEH/AIHPLAY * * *		71)	79	90	3	LOVE IS ALIVE	Ÿ
35	47	5	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA) CDIREPURIC 5614674/NYERSAL	21	_	84	-	2	LAST NIGHT'S LETTER DO (T) (II) (II) (III)	
17	17	14	NOT TOMIGHT IFROM "NOTHING TO LOSE") ▲ ◆ LIL KIM FERT BY BRAT, LEFT EVE, MISSY ELLIOTT & ANGE MARTINEZ	6	12)	-	-	Z	LISTEWART IL HANCE GETENART LISTEWARD COLDT NO. 2010	0
20	19	14	SUNNY CAME HOME   SHAWN COLVIN	7	73	62	68	19	WARANGERF IN SIGN CAMENIES D. ZEPPEL) ICT ICO COLUMBIA 7855	şä.
25	29	3	EVERYTHING • MARY J. BLIGE	24	74	63	56	14	MORE THAN THIS  € 10,000 MANIACS EMANER (ID FERRY)  (C)	S
23	20	20	Comment Comm	7	(75)	75	86	- 6	WE CAN GET DOWN  ♣ MYRON S BROWN IM 18475 A CANADALLO ROPER  ELECTRICAL DE CONTROLLO ROPER	N
-	+	-	D POP M MARTIN IROSEN, D POP M MARTIN JA JACKSON CO. IDI (T) ON RCA 64865  BUTTA I COME  A NEXT		76	69	68	5	I'M NOT A FOOL • IMMATURE	έ
27	35	. 6	BUTTA LOVE OF THE PROPERTY OF	26	T	87	-	2	A BROKEN WING   MARTINA MCBRIDE	Ē
19	18	10	NEVER MAKE A PROMISE ◆ ORU HILL  D SIMMONS (D.SIMMONS)   © (D) (T) (SLAMD 572082	7	78	-	-	4	THE WAY THAT YOU TALK   AGGED FDGF FFATURING DA BRAT & IT	200
28	1 -	2	CRIMINAL   ◆ FIONA APPLE  A SLATER F APPLE  CO (CLEAN SLATE TREPS APPLE)	28	-	70	78		JOURN LIDURILE CASEY B CASEY DA BRATT ROUGH SO SO DO 795 SECOLUMBIA	ÿ
16	11	8	BARBIE GIRL  JAMOSICIATIOS RIGITED CHORREST IS RASTED CHORREST REVI L'AUSTRIANO  © (D) (T) OS MAS 350-50-50  MASTER P FEATURING PIMP C AND THE SHOCKER  MO B 100-KIC 00612 MMSTER P PIMP C THE SHOCKER  © (D) (T) AD UMT 55090/PRORITY	7	79	72	74	7	R. I HINGSTON, S. PRZCANA, U. RAGOVOY, B BERNS)  STANGGT (PEAT DRONG MAINSTEIN, BERNS)  STANGGT (PEAT DRONG MAINSTEIN, BERNS)	
30	30	6	I MISS MY HOMIES	25	80	73	73	5	JACK-ASS	×
-	100				81	67	67	- 17	Section   Sect	'n
36	39	7	* * * GREATEST GAINER/SALES * * *  I CARE 'BOUT YOU (FROM "SOUL FOOD") * MILESTONE	31	62	74	76	10	DOWN FOR YOURS    NASTYBOY KLICK FEATURING ROGER TROUTMAN	Ñ
	+		BASYTACE (BASYTACE) ICI ICI LAFACE 24264-WAISTA	31	83	65	61	- 15	LOOK INTO MY EYES (PROM MATIMAN & ROBINY)   BOWN FOR YOURS  DOWN FOR YOURS  NASTYBOY KILLER FAUTURING ROGER TROUTHAN  THINGS USE A MARKET THE SAME (FROM "MONEY TRAKS")  CHIEF OF THE SAME (FROM "MONEY TRAKS")  HOLL MY SOUL  HOLL MY SOUL  AND A REPORT OF THE SAME (FROM "MONEY TRAKS")  CHIEF OF THE SAME (FROM "MONEY TRAKS")  CH	0
29		34	11 PUIS I HARRISON IB VANDER ARKS (C) IDI 00 RCA 64734	5	-	-	-	-	BASTONE A DANG A ANTONE STOCKARDON A DANG T BELLE CREED.  ACTUMENT DESCRIPTION OF A PERCENTAGE	ŝ
26	24	25	BITCH ● MEREDITH BROOKS GEZA X ON BROOKS,S PEIKEN: (C) ID) 00 CAPITOL 58634	2	84	77	71	8	K SHIFLEY IS TYLER, J. PERRY, D. CHILDS IC) ICI ICI IVI COLUMBIA 1859	ķ
34	34	5	YOU LIGHT UP MY LIFE ●   WICHINIS CHOWNELM CURB (LIROCKS)  D IDL NO CURB 72027	34	85	76	87	8	L SPRINGSTEERLE CAMONE (U.NATE L.SPRINGSTEERLE CAMONE) (CL.(T) OD STRICTLY (MINTH M. 1251.)	Š
32	28	45	CASE TO A THE PROPERTY OF TH	16	(86)	91	_	2	HOLE IN MY SOUL SHORTEN THE JETHYLO DELED FREE SHIMSTERING LOARNE IN WIFE LIPHYRISTERIL CWOMM THE FREE UNINSTERING LOARNE IN WIFE LIPHYRISTERIL CWOMM CHICAGO STREET IN THE SHIPTY CONTROL OF THE SHIP	S
31	25	33	RETURN OF THE MACK ▲ ◆ MARK MORRISON	2	37	NE	wÞ	- 1	A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS")    NATALIE COLL  WITH A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS")	
37	46	4	ENHALONS DE LOS ALLANS REPUBLIS DE LOS ALLANS REPUBLIS DE LOS ALLANS REPUBLIS DE LOS ALLANS DE LOS A	37	88	83	72	- 17	LANGE TO THE STATE OF THE STATE	P
-	+	-	PRANADRE & CRANTO (C.IDI IT) OF ARETA 13411 COCO MANBOO MO RECONDENT	- "	89	81	75	19	ALONE   BEE GEES	ŝ
33	26	11	TOOL SAMEDO  MATERIAL STATES AND STATES AND SAME SAME SAME SAME SAME SAME SAME SAME	21	-	-	-	-	TAKE IT TO THE STREETS	M
45	-	4	PEACH UNION PEACH UNION (C) (D) (T) (30 MUTE 7866651)C	39	90	71	60	13	RESIDENCE MENSOR & LANGUAGE SAMPLY CORONG ENCORMISCO & PRESSON AND AN ARCHITECTURE PROPERTY (NEW YORLD AND AN ARCHITECTURE)	i
46	37	7	BACKTANU BOOGIE  BOSCAT (0.801/50/6)  #E1 (0.41) PRIDRITY 53282	37	91)	NE	WÞ	1	ALRIGHT  JAMEA STONE IJ KAKE, SMITH)  \$\text{SAMIROQUA}\$  \$\text{C SMITH}\$  \$\text{C SMITH}\$  \$\text{C SMITH}\$	2
41	44	23	ESPN PRESENTS THE JOCK JAM   • VARIOUS ARTISTS  • VARIOUS ARTISTS	31	92	NE	wÞ	1	A MANIGOTA DE L'ANTINO DE L'AN	17.0
40	33	31	FOR YOU I WILL (FROM "SPACE JAM") A	4	93	82	85	- 5	MEN OF STEEL (FROM "STEEL") ◆ SHAQUILLE O'NEAL, ICE DUBE, B REAL PETER GUNZ & KRS-ON	ë
38	_	11	DO YOU LIKE THIS . (C) (D) FONDYWARNER SURSET FROD 3/4TLANTIC  PROME	31	94)	95	-	2	GO AWAY   ◆ LORRIE MORGAN	N
_	_		G DALLERGEAU Y MERRITT () WOODS Y MERRITT) (C) (D) (V) GRAAD JURY SALP ERSO.  TOO GONE TOO I ONG	1 "	95	80	83	18	YOU BRING ME UP   A K-CL & ICL  A K-CL	č
-	EWP	1	D FOSTER (D WARREN) ICI (E) EASTWEST 6475QEEG	44	_	-	-	18	G BALLEPOLAU Y MERRITT (K HARLEY, LHARLEY) (C) (D) (T) (X) MCA 5536  FOUR 1 FAS CLOWER	45
39	32	23	G.H.E.T.T.O.U.T. ▲ CHANGING FACES R.KELLY/R KELLY/ (C) (D) (T) (MG BEAT 98025/ATLANTIC	8	96	93	94	13	M. WATRING ALMOORE CO. (C) (C) (V) APETA ALETIN 13037/49101	E IA
44	41	21	SAY YOU'LL BE THERE   ASSOLUTE ISPICE GIPLS AT WARDY)  ASSOLUTE ISPICE GIPLS AT WARDY SHOW	3	97	88	77	9	TO MAKE YOU FEEL MY LOVE BILLY JOEJ PASHER IS DIVINO DI COLUMBIA 7864	4
57	58	5	TOTAL THE LITTLE THERE .  SATISFACTION CONTINUES TO THE C	47	99	36	58	3	POSED 12 COLORS TO THE BEACH MUTS PEATURING BIG PURSHERS SCHOOL HING COLORS MAN COLORS M	K
-	1	33	I WANT YOU ● ◆ SAVAGE GARDEN	4	99	58	58	11	CAN WE (FROM "BOOTY CALL") ◆ SW	v
50	48									

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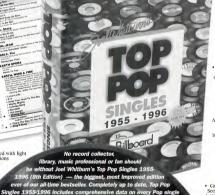
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title to chart through the December 28, 1996 "Hot 100" chart.

# ™Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS	UST	2 WHS AGO	WYS. ON CHART	ARTIST TITLE LABEL & HUMBERCOSTRIBUTING LABEL GLUGGESTED LEST PRICE OF EQUIPALENT FOR CASSETTECTS!	PEAK POSITION			
D	NE	H >						
2	1	1	2	LEANN RIMES  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS  OUT: 77885 (10 SW15-50)	1			
3	-	-	3	MARIAH CAREY COLUMBIA 67835 (10 98 EQ17 98) BUTTERFLY				
1	,		2	BROOKS & DUNN THE CREATEST HITE COLLECTION	4			
=	_	-		ARISTA NASHYILLE 18852 (10,96/16.96)	-			
5	4	2	5	MASTER P NO LIMIT 506991/9909171 (10 98/16 98) GHETTO O  FI FFTWOOD MAC DECREE ACADOMARKED BOTO (10 98/12 98) THE DANCE	1			
$\overline{}$	_	4		TEEET WOOD HING TO THE STATE OF	1			
7	3		2	BUSTA RHYMES ELDITRA 62064-YEED (10 98/16 98) WHEN DISASTER STRIKES	3			
8	5	3	10	PUFF DADDY & THE FAMILY & BAD BOY 730121/ARISTA (10,56/17 98) NO WAY OUT	1			
<u></u>	NE	-	1	ELTON JOHN ROCKET S16266/AM (11.98/17.98) THE BIG PICTURE	9			
10	11	15	3	AQUA MCA 11706 (10 98/16 98) AQUARIUM	10			
		1		* * * GREATEST GAINER * * *	l I			
11)	17	-	2	SOUNDTRACK LAFACE 26041/ARISTA (10 96/15 98) SOUL FOOD	11			
12	10	6	. 5	TRISHA YEARWOOD ▲ MCA NASHWILLE 70011 [10 96/16 96)  (SONGBOOK) A COLLECTION OF HITS	4			
13	9	5	- 85	JEWEL &' ATLANTIC 82700*AG (10 98/15 98) IIII PIECES OF YOU	4			
14	13	9	30	MATCHBOX 20 & LANGATLANTIC 92721AG   10 98/15 98 TO YOURSELF OR SOMEONE LIKE YOU	5			
15	12	7	34	SPICE GIRLS ▲* VIIGIN 42174* (10 96/16 96) SPICE	1			
16)	NE	_	1	EPMD OF JAM S363897MERCURY (10 00 EQ16 90) BACK IN BUSINESS	16			
17	16	11	13	SOUNDTRACK & COLUMBIA 69169*110.59 EQ17 590 MEN IN BLACK—THE ALBUM	1			
18	8		2	JARS OF CLAY ESSENTIAL SILVERTONE (1612/1941) 10 98/16-981 MUCH AFRAIO	8			
18	20	12	14	SUGAR RAY A LAVANTANTIC REDOCKING (10 98/15-98) FLOORED	12			
	15	14	2		15			
20	-	_	•					
21	22	13	21	HANSON ▲' MERCURY 534615 (10.98 EQ15-98) MIDDLE OF NOWHERE	2			
22	21	8	3	AMY GRANT ALM 540760 (10 99/16 99) BEHIND THE EYES	8			
23	23	14	11	SARAH MCLACHLAN ▲ NETTWERK 18970/KRISTA (10 98/16 98) SURFACING	2			
24	19	10	13	PRODIGY ▲ XI, MUTE MAVERICK 46606/MINANER BADS. (10.98(16.98) THE FAT OF THE LAND	1			
25)	29	26	17	TIM MCGRAW CURB 77886 (10 96/16 98) EVERYWHERE	2			
28	14	-	- 2	MACK 10 PRIORITY 50675" (10 96/16 96) BASED ON A TRUE STORY	14			
27	24	23	. 3	VARIOUS ARTISTS ESPN PRESENTS: JOCK JAMS VOI LIME 3	23			
28)	NE	-	1	TOWNY BOY 1214 (12.98)17.981 ESPH PRESENTS: JUCK SYMS FOLDING S BJORK ELEKTRA 62061.603 (10.98)16.980 HOMOGENIC	28			
29	25	16	55	FIDNA APPLE & CLEAN SLATE/MORE STATISTIC (10 98 EQ 16 98) ED TIDAL	15			
30	18	33	64	LEANN RIMES A* CURR 77821 (10 5915 98) BLUE	3			
		**			-			
31)	43	53	23	GEORGE STRAIT ▲* MCA MASHWILE 11584 (10 98)16 98 CARRYING YOUR LOVE WITH ME	1			
32	18	-	2	ADAM SANDLER WARNER BROS A6738 (10 59)16 98) WHAT'S YOUR NAME?	18			
33)	NE		1	THE SUNDAYS DGC 25131/GEFFEN (10.98/16 96) STATIC & SILENCE	33			
34	27	17	5	OASIS EPIC 68530 (10 98 EQ 16 98) BE HERE NOW	2			
35	26	18	9	BONE THUGS-N-HARMONY BUTHLESS 6340*/RELATIVITY (19:5823-98) THE ART OF WAR	1			
	28	22	18	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY B-RITE SCOREWILLISCOPE (10.98/16.96)	3			
38								
38	33	31	11	SMASH MOUTH INTERSCOPE 903 42 (8.90)12 98) III FUSH YU MANG	31			
00	33	31	11	SMASH MOUTH INTERSCOPE 80142 08 9912 901  FUSH YU MANG SUBLIME A CASOLINE ALLEY 11413 MICA (10 8876 980 SUBLIME	13			
37		21		SUBLIME ▲' GASQUAE ALLEY 11413MCA (10 98/16 98) SUBLIME				
37 38	30	21	61	SUBLIME A" GASQUE ALLEY 11413AMCA (10.98716.98) SUBLIME BRIAN MCKNIGHT MERCURY SAR215 (10.98 E9716.98) ANYTIME	13			
37 38 39 40	30 ME3	21 N >	61	SUBLIME & GROUNE ALEY 11413-MCA110 8916 590 SUBLIME BRIAN MCKNIGHT MERCUPY 534235 (IQ. 98 19716 591 ANYTIME THE WALLFLOWERS & PRIVACOPY 90056 (IQ. 9816 59) BRINGING DOWN THE HORSE	13			
37 38 39 40	30 NE3 31	21 N > 20	61 1 65	SUBLIME A' OSCONE ALEY 1411MA TID RITIS 600 SUBLIME BRIAN MCKNIGHT MECHANIS AND 15 (25 560 MIN) FINE WALL SUMPLE A' OVERSOOT 9000 LINES 450 MIN) BRINDING DOWN THE MINE BRYAN WHITE ARIUM ADDITISE 103 5615 560 THE RIGHT PLACE	13 39 4 41			
37 38 39 40 41	30 NET 31 NET	21 N > 20 N > 19	61 1 65 1 8	SUBLIME A* GROUP ALLY 11413WATHD RRIFS 40 SUBLIME BRANN MCKNOHT MICROWN SUBSTICK ON DEGRES 400.  BRANN MCKNOHT MICROWN SUBSTICK ON DEGRES 400.  BRANNING DOWN THE HOUSE BRANN WHITEE MANUAL KOOTHED DID SHOW 540 400.  THE RIGHT FULCE BILLY JOBL COLUMBA 2520 1004 0207 980  GREATEST HITS VOLUME III	13 39 4 41 9			
37 38 39 40 41 42 43	30 NES 31 NES 32 36	21 20 20 19 32	61 1 65 1 8 7	SUBLIME A' DROUNE ALLET HISTINGCH DERIS DE BRAIN MICKRIGHT MERCHEN SERVICE DE EIGE DE BRAIN MICKRIGHT MERCHEN SERVICE DE EIGE DE BRAIN MICKRIGHT DE BRAIN DE BRAIN DE BRAIN DE BRAIN DE BRAIN MITTE BRAIN SERVICE DE BRAIN	13 39 4 41 9			
37 38 39 40 41 42 43 44	30 NET 31 NET 32 36 37	21 W > 20 W > 19 32 25	61 1 65 1 8 7 22	SUBLIMENT A 200000 KEINT HEISMANNERS BESTER	13 39 4 41 9 15			
37 38 39 40 41 42 43 44 45	30 NET 31 NET 32 36 37 34	21 20 20 19 32 25 27	61 1 65 1 8 7 22 23	SUBLIME A VIOLONE OF IT TEXTINATED INTO THE STATE OF THE	13 39 4 41 9 15 10			
37 38 39 40 41 42 43 44	30 NET 31 NET 32 36 37	21 W > 20 W > 19 32 25	61 1 65 1 8 7 22	SUBLINEAR A FORMER LET FEBRURISHERS BY STATEMENT AND STATE	13 39 4 41 9 15			
37 38 39 40 41 42 43 44 45	30 NET 31 NET 32 36 37 34	21 N > 20 N > 19 32 25 27 29	61 1 65 1 8 7 22 23	SUBLIME A VIOLONE OF IT TREASMANDMENT OF STREET OF STREE	13 39 4 41 9 15 10			
37 38 39 40 41 42 43 44 45 46	30 NET 31 NET 32 36 37 34 35	21 N > 20 N > 19 32 25 27 29	61 1 65 1 8 7 22 23	SUBLIMENTAL A MODIONE AND INTERPRETATIONS OF THE STATE OF	13 39 4 41 9 15 10 1			
37 38 39 40 41 42 43 44 45 46	30 NET 31 NET 32 36 37 34 35 NET	21 W > 20 M > 19 32 25 27 29	61 1 65 1 8 7 22 23 14	SUBLIME A 2000KH AND THE STANDARD STAND	13 39 4 41 9 15 10 1 16			
37 38 38 40 41 42 42 43 44 45 46 47	30 NET 31 NET 32 36 37 34 35 NET	21 N > 20 N > 19 32 25 27 29 N > 87	61 1 65 1 8 7 22 23 14 1	SUBLINEAR A CHOOSE ALT PERSONNERS OF THE STATE OF THE STA	13 39 4 41 9 15 10 1 16 47			
37 38 39 40 41 42 43 44 45 46 47	30 NET 31 32 36 37 34 35 NET 82 40	21 N > 20 20 19 32 25 27 29 N > 87 30	61 1 65 1 8 7 22 23 14 1	SUBLIME A 2000 KE ALL TELEVISION STREET ON THE STREET OF THE STREET OF THE STREET ON T	13 39 4 41 9 15 10 1 16 47			
37 38 39 40 41 42 43 44 45 46 47	30 NET 31 NET 32 36 37 34 35 NET	21 N > 20 N > 19 32 25 27 29 N > 87	61 1 65 1 8 7 22 23 14 1	SUBLINEAR A CHOOSE ALT PERSONNERS OF THE STATE OF THE STA	13 39 4 41 9 15 10 1 16 47			

			0	OCTOBER 11, 1997	111
THES	UAST	2 WKS AGO	WKS. ON CHART	ARTIST  TITLE LIMIT A NUMBER/PESTRIBUTING LIMIC (PLOGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECT)	PEAK
52	NE	wÞ	-1	DREAM THEATER DASTWEST (2010/02/03/03/05/00) FALLING INTO INFINITY	52
53	42	34	29	THE MIGHTY MIGHTY BOSSTONES & HIG HIG 534472MERCURY (10 98 EQ16 98) LET'S FACE IT	27
54	44	44	25	THIRD EYE BLIND ● (LDXTIA 62012/EEG   10.96/16.90) ■ THIRD EYE BLIND	38
51	58	63	16	NEAL MCCOY ● ATLANTIC (3011A92 (10.99/16.99) GREATEST HITS	55
6	75	61	49	ELTON JOHN & MCA 11481 (10 99/16/98) LOVE SONGS	24
7	46	41	25	TONIC ● POLYDOR 531042/ABM (10 98/16.9ID III LEMON PARADE	28
58	49	48	19	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.59215 50) THE COLOUR AND THE SHAPE	10
59	59	46	5	VARIOUS ARTISTS ULTIMATE HIP HOP PARTY 199B	45
60)	NE	W h	1	ARSTA 18977 (10.96/16.96)  CHUMBAWAMBA REPUBLIC \$30991/MWRSAL (10.96/26.96)  TUBTHUMPER	60
~	60	67	45	SOUNDTRACK &* WARNER SUNSET/RELAVITIC 82961/AS (11 98/17 98) SPACE JAM	2
81		-			-
2	57	39	5	EPIC 67890 (10.98 EQ/16.98) THE BEST OF COLLIN HATE - DIRECT MITS	33
	48	37	33	ERYKAH BADU ▲* REDAR 53027-YUNWERSAL (10.98/15.98) BADUIZM	2
4	64	56	23	BOB CARLISLE A'  DADEN 41613/AVE (10 9016 50) BB  BUTTERFLY KISSES (SHADES OF GRACE)	1
5	55	54	81	CELINE DION ▲* 550 MUSIC 67541/EPIC (10 98 EQ17 98) FALLING INTO YOU	1
6	54	59	19	SISTER HAZEL ● UNIVERSAL 53030 (10 9015 98) IIII SOMEWHERE MORE FAMILIAR	47
7	50	36	11	MISSY "MISDEMEANOR" ELLIOTT & EASTWEST 620627580 (10 96/16 96) SUPA DUPA FLY	3
8	47	40	6	SOUNDTRACK ARETA 18975 (10 98/16 98) MONEY TALKS — THE ALBUM	37
63	56	47	15	SOUNDTRACK • WORK SAISSOURC (100% EQ.17 NO. MY BEST FRIEND'S WEDDING	14
70	45	35	67	BECK ▲ 00C 24823*/55FFEN (10 99/16 98) ODELAY	16
_	53	45	74		
n 72)	33 80	87	9	DAVE MATTHEWS BAND A RAKEGON III 98/16/98/1  CLINT BLACK REASTS II 0 98/16/98/1  NOTHIN BUT THE TAILS IGHTS	43
_		102			
3	51	58	9	SOUNDTRACK IMMORTAL 68494/EPIC (10 98 EQ17 98) SPAWN — THE ALBUM	7
4	61	6-0	-	LUIS MIGUEL     WEA (ATINA 19798 19:59) ROMANCES  ROMANCES	
Ц	52	51	17	WU-TANG CLAN ▲* LOUD 66906199Ck [19 98/24 980 WU-TANG FOREVER	1
6	62	55	8	311 ▲ CAPRICORN 5361811MERCURY IR 98 EQ/17 980 TRANSISTOR	4
	68	62	13	BLUES TRAVELER AM 540750 (10 96/16 98) STRAIGHT ON TILL MORNING	11
D	85	60	33	LEANN RIMES CURB 27856 (10 98/15 86) UNCHAINED MELODY/THE EARLY YEARS	1
1	74	68	28	AEROSMITH ▲ COLUMBIA 67547 (10 98 EQ/16.98) NINE LIVES	1
٦	67	57	51	GINUWINE ▲ 550 MUSIC 67686/EPIC (10 98 EQ/16 98) III GINUWINE THE BACHELOR	26
1	66	52	21	MEREDITH BROOKS ▲ CAPITOL 36919 130 98/15 980 BLURRING THE EDGES	22
Ī	63	43	8	SOUNDTRACK ● DEF JIAM S37973"-MERCURY (11.98 EQ17.98) DEF JIAM'S HOW TO BE A PLAYER	7
Ī	65	50	7	SWV RCA 67525* (10 96/16 98) RELEASE SOME TENSION	24
4)	88	81	5	MARTINA MCBRIDE RCA 67536 (10.50) 16.901 EVOLUTION	80
5	78	72	19	JOHN FOGERTY	37
,	71	66	32	LIVE & RADIOACTIVE 115901MICA (10 98/16-96) SECRET SAMADHI	1
	76	70	19	SOUNDTRACK NO LIMIT SOCKET-PRIORITY (10-98/16-98) I'M BOUT IT	4
;	70	42	5	YANNI PRIVATE MUSIC 82153/WHICHAM HILL (10.98/16.98) DEVOTION: THE BEST OF YANNI	42
9	69	49	5	COOLIO TOWNY BOY 1180* (11.96/16.99) MY SOUL	39
0	79	71	43	DRU HILL ▲ 15LM0 524306 (10 98) 16.98) 20 DRU HILL	23
11	83	69	24	ROME ● GRAND JUST 67441/RCA (10 98/15 98) ROME	30
2)	NE	WÞ	1	IMMATURE MCA 11668 (10.98/16.98) THE JOURNEY	92
83	81	76	34	SQUIRREL NUT ZIPPERS ● MANIMOTH 0137* (10.96/15.96) ■ HOT	27
94	77	65	5	VANESSA WILLIAMS MERCURY 536060 (10 08 EQ16.98) NEXT	53
85	72	64	20	OMC   HUM S33435MEECURY (10 SR TQ16 SR   HOW BIZARRE	40
96	86	79	34	PAULA COLE ● IMAGO 45424WARNER BROS. [10 98/15 98:   THIS FIRE	33
97	97	91	13	RADIOHEAD CAPITOL 55229 [10 98/15 98) OK COMPUTER	21
38	87	74	10	THE VERVE PIPE & NO. 46800 (10 98/15 90) IIII VILLAINS	24
99	50	73	20	REEL BIG FISH MOID 59013/UNIVERSAL (7.98/1196) TURN THE RADIO OFF	57
-	94	90	14	VARIOUS ARTISTS CO SO DES DASS ALL STADS NO. III	71
00	_	90		SO SO DEF 67998*(COLUMBIA (10 98 EQ/16 98)	
01	84	-	2	CARLY SIMON ARISTA 18984 (10.98/16.98) FILM NOIR	84
02	92	88	24	SAVAGE GARDEN   COLUMBIA 67954 (10.96 EQ26.96)  SAVAGE GARDEN	25
03	89	78	8	MR. SERV-ON NO LIMIT 50717*PRIORITY (10.98/16.98) III LIFE INSURANCE	23
64	39	92	32	TRU & NO LIMIT 500001991081TY (12 9918-98) TRU 2 DA GAME	8
05	105	127	5	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8,98/12:98) DAYS OF THE NEW	105
106	108	103	15	K-CI & JOJO MCA 11613* (10 98/16 98) LOVE ALWAYS	24

			ord. 200. continued october 11.					_		
UST	2 WKS J/00	WKS, ON CHART	ARTIST LIMIT & NUMEROSCISTRIBUTING LABEL ISLOGESTICO LIST PINCE OF EQUIVALENT FOR CASSETTECTO	PEAK	THIS	WEEK	2 WKS	WKS. ON CHART	ARTIST UNIL & MUNICADISTRIBUTING UNIEL ISUDGESTED UST PINCE OR EQUINALENT FOR CASSETTECES	
91	83	14	MIA X NO LIMIT 50705-PRISORTY (30 36/36 98) UNLADY LIKE	21	158	104	80	5	VARIOUS ARTISTS SICK WID IT 45009/JWE (19 95/24 94) SOUTHWEST RIDERS	
96	95	52	TOOL ▲ 200 31007*NG(CANO (10 96/16 96) AENIMA	2	154	121	121	73	MAXWELL ▲ COLUMBIA 66434* (10 98 EQ16 98: MAXWELL'S URBAN HANG SUITE	
114	130	5	DC TALK FOREFRONT 251M (10 98/15 98) LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	109	158	133	124	14	TRIO CHRONICLES 536205/MERCUTY (30.98 EQ/16.98) 222 DA DA DA	
117	115	48	ALAN JACKSON ▲ ARISTA NASHRILE 18813 (10 98/28 98) EVERYTHING I LOVE	12	158	151 ME1	138	7	LORRIE MORGAN BINA 67499 ICA 120 99/16 99/1  VARIOUS ARTISTS OF MORBIN TO ASSESSMENT OF SOUTH ON PURE TO AND FUNDE 1998	
NEV	NÞ	1	STEREOLAB ELEXTRA 62065/EEG (10 98/16 98) III DOTS AND LOOPS	111	157	118	# P	21	VARIOUS ARTISTS POLYGRAM TV SSAMTAMERCURY (10 SH EQ17 SH) PURE DANCE 1998  BEE GEES ◆ POLYGOR SATIODIMAM (10 96/15/34) STILL WATERS	
101	100	14	PATTI LABELLE MCA 11642 (10 99/16 99) FLAME	39	158	143	120	5I	MARILYN MANSON ▲ NOTHING 90086/NTE/SCOPE (10 98/16-98) ANTICHRIST SUPERSTAR	
99	93	93	SHERYL CROW ▲* AAM 540587 (10 99/17 99) SHERYL CROW	6	150	140	131	46	LIL' KIM A UNDERSWITANTIC 92733*IIG (19 9615 961 HARD CORE	
NEV	W Þ	1	VARIOUS ARTISTS WALT DISNEY 60625 IS 989 981 HALLOWEEN SONGS & SOUNDS	114	161	160	155	14	ROBYN RCA 67477   10 98/10 98 EE ROBYN IS HERE	
103	97	5	THE CRYSTAL METHOD OUTPOST 30003/GEFFEN (12 98 CD) VEGAS	92	162	156	144	25	ALABAMA PCA 67025 110 9616 98 DANCIN: ON THE BOULEVARD	
106	125	5	THIRO DAY RELINIONISTIVERTONE 10006/19/E (10 98/16 98) CONSPIRACY NO. 5	50	163	137	128	29	SOUNDTRACK ◆ COLUMBIA 67917 (10 98 EQ:16 98) LOVE JONES: THE MUSIC	
111	104	11	INSANE CLOWN POSSE (SLANG 524442   10 98/16 98) THE GREAT MILENKO	63	164	165	154	57	AALIYAH A BUADISADINDIATUANTO 92715/AG (10 98/16 98) ONE IN A MILLION	
98	84	19	JAMES TAYLOR ● COLUMBIA 67912 110 98 EQ/17 961 HOURGLASS	9	(165)	NEV	wb	1	SOMETHIN' FOR THE PEOPLE THIS TIME IT'S PERSONAL	
103	94	55	BLACKSTREET ▲ ' INTERSCOPE 90071* (10 98/16 98) ANOTHER LEVEL	3	188	149	139	27		
107	96	9	PANTERA (ASTWEST 62068*/EGG (10.98/16.98) OFFICIAL LIVE: 101 PROOF	15		***	75		KENNY LOGGINS ◆ COLUMBIA 67566 (LO 98 LG) 7 560 YESTERDAY, TOOM, TOMORPOW THE GREATEST HITS OF KENNY LOGGINS	
120	118	69	METALLICA & * ELECTRIA 61923*/ETG (10 56/16 98) LOAO	1	167	126	167	3 20	SAVE FERRIS STARFOOL 663/63/EPIC (7 96 EQ/11 990 IT MEANS EVERYTHING SAWYER BROWN CURB 77/88/1/10 98/16 980 SIX DAYS ON THE ROAD	
109	102	15	LOST BOYZ ◆ UNIVERSAL \$3072* (10 98/16 98) LOVE, PEACE & NAPPINESS	9	(169)	NEV	100	20	SAWYER BROWN CURE 77883 110 98/16 980 SIX DAYS ON THE ROAD  SUBLIME GASQUINE ALLEY \$1678 MCA (12 98 CO) WHAT I GOT THE 7 SONG EP	
128	119	11	DIAMOND RIO AVISTA NASHVILLE 18844 (LD 98/16 98) GREATEST HITS	75	170	148	-	2	JON B. 188 YOM TO MISSE STREET FROM THE PROPERTY OF THE PROPER	
125	123	40	MASTER P  ♦ NO LIMIT 5/39781/978/DRITY [10 98/16 98) ICE CREAM MAN	26	(171)	180	_	2	CHELY WRIGHT MCA NASHMILLE 20000 (10.56) 16.56	
110	101	67	TONI BRAXTON ▲' LAFACE 26025/ARISTA (10 98/16 98/	2	172	133	126	9	LISA STANSFIFI D ADSTA 107301 10 0016 001	
132	133	5	VARIOUS ARTISTS  ARISTA 18985 (10 98/16 98)  ULTIMATE NEW WAVE PARTY 1998	124	172	135	105	7	GIPSY KINGS NONESUCHATLANTIC 7945540 (10 95 16 95) COMPAS	
130	135	12	LILA MCCANN ASYLIMAZIMITES (10 98 16 98) ED	86	174	142	116	8	KILLARMY WUTANG 50633199908171 (10 98:16 98) SILENT WEAPONS FOR QUIET WARS	
113	106	32	VARIOUS ARTISTS ♦ COLD FRONT 6242N-TEL (12.96-17.98) CLUB MIX '97	36	175	147	_	2	THE DIPPINCTONS CENTIDING DUSS EDEEMAN	
112	99	15	EN VOGUE ▲ (ASTWEST 62057/EEG 110 96/16 980 EV3	8	176	146			PEACWINEHAM HEE JA22 11273/WINEHAM HEE (10 96:16:96)	
154	152	19	LEE ANN WOMACK DECCA 11585/HICA NASHWELE (10 98/15 96/10) LEE ANN WOMACK	106	177	162	114	29 25	BLUR FOODPARLOPHONE ASSESSMENT IN 10 96/16/981 BLUR THE CHEMICAL BROTHERS & ASTRUMENTS ELECTOMOLINE [1] 96/16/981 DIG YOUR OWN HOLE	
73	-	2	SOUNDTRACK (003 6753) 78CA (10 98) 6 981 SOUL IN THE HOLE	73	178	134	85	3	GOLDFINGER MOJO 5307940WWERSAL 19 98/15 98: HANG - UPS	
178	186	52	TRACE ADKINS • CAPITOL NASHWILLE 3/22/2 (10 99/25 98/25)  DREAMIN' OUT LOUID	53	179	175	163	34	THE OFFSPRING ▲ COLUMBIA 67810* (10 98 EQ16 98) IXNAY ON THE HOMBRE	
141	113	17	PAM TILLIS ARSTA NASHVALLE LIRISG 110.9916-980 GREATEST HITS	47	180	157	149	16	K.D. LANG washing more accounts only a con-	
116	109	15	MEGAPETH CAPTOL 38262 (38.98/16.98) CRYPTIC WRITINGS	10	181	176	183	58	VARIOUS ARTISTS ▲ 10MM/ BOY [163 (10 90 16 90) JOCK JAMS VOL. 2	
123	122	85	2PAC ▲ DEATH ROWN/TERSCOPE SEASON-INSLAND (19.98/24-98) ALL EYEZ ON ME	1	182	153	142	5	LORDS OF ACID AND ITS SUBMAY SOST MOVED TO SELECT AND A CIDE A CIDE A CIDE AND A CIDE AND A CIDE A CIDE AND A CIDE	
119	107	16	SOUNDTRACK A WARRER SUNSET 46620WARRER BROS (1) 9917 991 BATMAN & ROBIN	5	183	167	153	9	BLACKHAWK ARISTA NASHWILE 18837 (20 96/16 98) LOVE & GRAVITY	
NEV		1	KMFDM WAX TRAY 7745/T/T (10 98/16/90) KMFDM	137	184	163	150	11	DAFT PUNK 90MA 436097/VRQIN (10 98/16 98) IIII HOMEWORK	
129	137	47		1	(185)	198	-	2	SOUNDTRACK 90A VICTOR 64904 (10 98) 7 980 THE FULL MONTY	
			MAKAVELI A*  DEATH ROW 900391WIERSCOPE I ID 98/16/98) THE DON KILLUMINATI: THE 7 DAY THEORY	-	(186)	RE-E	MIRT	43	VINCE GILL ▲ MCA 11422 110 98/16 980 HIGH LONESOME SOUND	
122	112	11	MAXWELL COLUMNA 60515-17 98 EQ13 981 MTV UNPLUGGED EP  GENESIS ATLANTIC ANDITING LIST 98/16 986 CALLING ALL STATIONS	53	(187)	NE	w⊳	1	MARK CHESNUTT DECCA 70006 MCA NASHWILLE 130 58:16 960 THANK GOD FOR BELIEVERS	
					188	181	159	22	INDIGO GIRLS ● EPIC 67891   110 98 EQ/16 98  SHAMING OF THE SUN	
NEV	_	1	ORGANIZEO KONFUSION PRICRITY 50560* (10 5616 58) 100 THE EQUINOX	141	189	166	166	50	COUNTING CROWS ▲* DOC 24975**GEFFEN   10 96 17 981 RECOVERING THE SATELLITES	
124	110	35	JONNY LANG ● A6M 540540 (10 98/16.98) III LIE TO ME	44	190	159	145	8	98 DEGREES MOTOWN 530796* 16 98/10.981 122 9B DEGREES	
NEV	-	1	RICH MULLINS REUMON 16205/ANSTA (9 98/15 98) 📰 SONGS	143	191	161	146	48	SHAWN COLVIN  ◆ COLUMBIA 67119110 98 (Q16 98) A FEW SMALL REPAIRS	
115	98	- 9	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE AT CARNEGIE HALL	40	192	196	_	2	VARIOUS ARTISTS CISIO FROM 625000-TIL (12 99/17 98) GREATEST SPORTS ROCK AND JAMS VOLUME 2	
164	156	25	CLAY WALKER ◆ GIANT 24674/MIRINER BROS. (10 96/16 96) RUMOR HAS IT	32	(193)	NE		1	VARIOUS ARTISTS THE BIGHT START 99000 (22.98 CD) ONE STEP UP / TWO STEPS DOWN: THE SONGS OF BRUCE SPRINGSTEEN	
145	148	101	ALAN JACKSON ▲ "ARSTA NASHWILLE 18800 (10 9816 98) THE GREATEST HIT'S COLLECTION	5	194	184	174	9	THE RIGHT STUFF SERIO (22 98 CB) ONE SIEP OF 1 HIS SIEPS DOWN: THE SUITES OF BRUCE SPRINGERS  SOUNDTRACK HOLLYWOOD 162091 110 98/16 98/1	
131	129	20	SNEAKER PIMPS CLEAN UP 42587/VRQIN   10 98:15 98	111	195	158	132	13	SOUNDTRACK # DUMY SOY 1159 (11.99/16 96) SWINGERS  SOUNDTRACK • TOWNY SOY 1159 (11.99/16 96) NOTHING TO LOSE	
139	140	14	TWISTA CREATUR'S WAYATLANTIC 92757*/AG 110 981 5-98: 4 ADRENALINE RUSH	77	196	183	168	15	JACI VELASQUEZ MYRRHWORD GTZZZERIC (10 96 EQV15 96 BB) HEAVENLY PLACE	
155	158	6	OUR LADY PEACE COLUMBIA 67940 (10 98 EQ16 98) ED CLUMSY	149	197	152	108	5	THA ALKAHOLIKS LOUD 67439-9804 110 98-16-981 LIKWIDATION	
127	117	23	CHICAGO REPRISE ASSAMMANCE ERICS 110 9816 981 THE HEART OF CHICAGO 1967-1997	55	(198)	RE-E	MIRE	24	SOUNDTRACK & EMILIATIN 55535 (10 99 16 98) SELENA	
136	134	46	VARIOUS ARTISTS ▲ ARISTA 18943110.98/17.980 ULTIMATE DANCE PARTY 1997	17	(199)	NE	WÞ	1	ALEJANDRO FERNANDEZ SONT DISCOS 8244650NT 19 98 EQ1 4 99: 600 ME ESTOY ENOMORANDO	
168	161	11	MICHAEL PETERSON REPRISE 46618/WWWNER BROS (10.96/16.98/ MICHAEL PETERSON	134	200	182	178	11	KENNY CHESNEY BNA 67498 RCA (10 98 16 98) I WILL STAND	
ALBU	MS A	-	STEB BY ARTISTS)					-		
135 % pees 190	0		Jackson Bowere 47		The Might Las Migus	Mighty ii 74	Bosston	15 53	Savage Garden 102 Starreolab 111 One Step Up / Two Staps Save Ferra 167 George Strait 31 The Songs Of Bruce 19	
region 190 yes 164 z Adlurs 132 semit 79 semit 162 s Apple 29 s 10			Boo Cartole 64 Foo Fighters 58 Full Labelle 112 Doors Carter 48 Genesis 140 Jonny Lang 142		Mia X 10.7 The Mighly Mighly Bostones 53 Luis Miguel 74 Lonne Morgan 156 Mr. Serv on 103 Rick Mullims 143 The Notanous 8.1 G 50			Admir Sacreti 25 Sacreti Sacreti 122 Sacreti Sacreti 123 Sacreti Sacreti 124 Sacreti Sacreti 124 Sacreti Sacreti Sacreti 124 Sacreti Sacreti Sacreti 125 Sacreti Sacre		
			Manach Carey 3 5 500 Figures 35 500					Carly Smicol 101 Sagin Ray 19 Pub Moods 44 Select Hall 66 The Sandays 33 So So Del Bass All-Stars Smaah Mouth 37 SWV 83 100 Del Bass All-Stars Smaah Mouth 37 SWV 83 100 Del Bass All-Stars Smaah Mouth 37 SWV 83 100 Del Bass All-Stars Smaah Mouth 37 SWV 83 100 Del Bass All-Stars Smaah Mouth 48 Del Bass All-Stars		
Apple 29 10			MainkConey 3   Too Februs 56		Oasis 34 The Offson	vng 179	,		Somether For The People 165 James Taylor 118 Ultimate Gence Party 19 SOUNDTRACK The Abahases 157 Ultimate His Hop Party 1	
170 reet Boys	43		Box Corolle 48  Box Corolle 49  Find Support 50  Find Corolle 50  Find Cor		Oasis 34 The Offspr OMC 95 Organized Our Lady 6	Korlusio	n 141		Batmon & Robin 136 Third Eye Blind 54 Ultimate New Wave Part Del Jam's How To Be A Player 82 Part Tills 138 126	
20 BJ			Shawn Colvin: 191 Arry Grant 22 Mack 10 26 Coolio 99 Hasson 21 Makevell 138 Country Grows 189 Makevell 159 Markey Marcon 159		Pantera 1	120	197		Det laint's How to be A Philips St. Pare Tales 1.23 120 120 120 120 120 120 120 120 120 120	
es 158			MAC Consort 187 - Sizes Verg. 173 - Loc. 18. Cons. 24 Con		Pantera Michael Po Prodigy 2 Pulf Dado	eterson 24 - A The I	102 Cambo		December 10 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	
ees 158 28 Nack 72			Defi Punk 184 Power Committees 117 Days Matthews Rand 71		- Un U400)		-my	-	My Best Friend's Wedding 69 Twesta 148 The Walffowers 40 Newhole To Long 195 Union 20 Bryon White 41	
170 Irred Boys 1 Back 63 70 ees 158 28 Back 72 hawk 183 Salmed 11	9		Days Of The New 105 Alan Jackson 110, 146 Marwell 139, 154		Radiohead	97				
ees 158 28 Rack 72 wwk 183 Istreet 11: I Blige 45 Fraveler 7	9 5		Days Of The New 105         Alan Jackson 110, 145         Manwell 139, 154           Ac Talk 109         Jamesqua 51         Medne McSnde 84           Darrond Ro. 123         Jan CC Clay 18         Lis McCarn 127		Radiohead Collin Rey Reel Big F	e 62 m 99	30.20		Seath 198 Jac Vallegue 196 Variessa Williams 94 Soul Food 11 Jac Vallegue 196 Lea Ann Worsel. 130 Cody World 171 Cody Wilsel 171	
ees 158 28 Nack 72 wwk 183 street 11 I Bige 45 I Rispe 45 Traveler 7 176 Rhogs N-Ha I Men 1 kaston 12 i & Dunn 4	9 5 77 wmony	35	Disort Close   191		Radiohead Codin Ray floei Big F LeAnn Rin The Ripper Freeman Robyn 14 Rome 91	97 e 62 m 99 ms 2.3 upons fe 175	30, 78 saturing I	tus	Ages Lisoner, 32 Carlos	

#### HUNTINGTON'S DISEASE ORGANIZATION TO HONOR GUTHRIF FAMILY nued from page 7)

ica will inaugurate the Woody Guthrie Award by presenting it to Guthrie's son, Arlo. Two other individuals who have greatly contributed to the organi zation's fight to beln those afflicted with and affected by the degenerative brain disease will also be honored.

The society was formed by Guthrie's widow. Mariorie. after he succumbed

to Huntington's disease in 1967 Mariorie Guthrie devoted her life to helping people with Huntington's disease and their families. She died in



The presentation will take place at a dinner at the Marriott Marquis Hotel in New York Arlo, whose classic debut albun

"Alice's Restaurant," was released the same year his father died, will be presented with the award by his sister Nora, who oversees the family's archivos

"Nors has wanted to take an active leadership role in the HD society," says executive director Barbara Boyle. "We hope to have a long-term permanent relationship with Nora and that this new fund will be the one that finds a cure to this disease.

Since Mariorie's death, no one in the Guthrie family had taken an active role in the organization, according to Nora

"Up until this point, I felt I lost a big part of my mother to the group, ar when I grew up it was a buge relief not to participate," Nora Guthrie says. She adds that Boyle's enthusia

which reminded her of her mother's, encouraged her to become more involved in the group "Coming back after 15 years since

my mother died gave me some breathing time," says Nora Guthrie. "Some one from the family should be a part of it, and they needed the help. The Woody Guthrie Award is one of

three awards that will kick off a new fund called the Woody and Marjorie Guthrie Research Fund, to support additional research to find a cure. The award will be given annually to an artist who, as Nora Guthrie says, "has taken on my parents' concerns." Until now, the HD society has con-

centrated on funding outreach and educational programs for families and HD patients, and bttle has been earmarked for research, according to Boyle, "Within the last year we've taken a

giant step, going from \$250,000 for resourch to committing to raise \$1 mil. lion for research a year," says Boyle. The organization is funded through individual and corporate contributions that support 32 chapters nationwide. Individual chapters also hold separate

fund-raisers All proceeds from the dinner will be led into the Guthrie Research

Fund The foundation, with Nora's belp,

may raise additional monies through charity albums or concerts, but no specific plans have been determined. "There is a lot of support from the artists I already work with, and I'll do

what I can to bring them to HD," says Nora Guthrie, "but it's a question of getting started." The Marjorie Guthrie Leadership

and the Guthrie Family Humanitarian Award will also be presented at the gala Norman Barham, vice chairman of the insurance company J & H Marsh & McLennan, and Dr. Anne B. Young, a Harvard neurologist who was on the

team that isolated the Huntington's gene, will receive the swards, respec-

Boyle says Arlo Guthrie was chosen s the inaugural recipient of the Woody Guthrie Award because he "enitor his father's work in the world of music." But Arlo Guthrie says he is accepting the sward on behalf of his mother "Receiving this is really for my morn

#### GOOD WORKS

he says. "This organization was her life It's an exciting time with all the new discovering about this discore and I'm a little saddened she couldn't be here to see it, because we're really getting somowhore

Although Arlo Guthrie says he is re than willing to support the efforts of HD, he has never wanted to become

a "poster boy for Huntington's. Arlo Guthrie's humanitarian efforts have also expanded into other areas. In 1991 he founded the Cuthrie Con-

tor a non-profit interfaith church fourdation that assists people living with AIDS and HIV as well as other humanitarian activities. The center, a former church is located in Great Barrington Mass, outside Stockbridge and is housed in the come abrumb that comed as a losstion for the 1969 film "Alice's Restau-

rant," which was based on his song. "I was really following my dad's philosophy, and what was needed most was something to help people with HIV." says Arlo Guthrie, "and in many ways they're dealing with the same

issues as Huntington's diseas In 1986, Arlo Guthrie founded Rising Sun Records, which operates out of the same location as the Guthrie Foundation. Last year, he released "Mystic Journey" on the label, his first album

in 10 years Nora Guthrie tends to the Woody Guthrie Foundation, which supports her father's archives. Located in New York the archives

house more than 2,000 lyrics, which, savs Nora Guthrie, "Woody never got around to writing music for." The ar chives also contains paintings, poems, and books by her father.

One of the most important figures in the history of American music, Woody Guthrie's music was insnired largely by the social currents of the Depression



Land" and "Dust Bowl Refugees. One of the goals of the archives is to allow musicians to work with Woody Guthrie's lyrics and re-create

his music. One project involves Billy Bragg. who has written music to several Guthrie lyrics. The album, which features accompaniment by Wilco, will be released in 1998 on Elektra, the same label that released a 12-disc set of Woody Guthrie's "Library Of Congress Recordings

'It's about getting new artists to do the music, not just rereleasing it." says Norm Cuthria

She also oversees the offshoot company Woody Guthrie Productions. which develops various projects using the archives as the source.

The company produced the chil-dren's video "This Land Is Your Land: The Animated Songbook Of Woody Guthrie." which was released in March by LIVE Home Video. A companion album was also released by Rounder Records.

Information on the dinner is available through the Huntington's Disease Society of America at 212-242-1968.

#### TRIO SETTING SUITS SUMMERS (Continued from page 15)

maria's "Afro Blue," By contrast, most er for jazz at RCA Victor and BMG of Summers' earlier records consisted Classies, says, "We are looking for covof original tunes

Summers says he found the trio setting refreshing after making several records that were more studio-intensive. "This is the first trio record I've done since the demise of the Police " he observes "It came out of being out on the road with a trio, which I did partly out of necessity, because it's easier to travel that way. Paula Morris, RCA Victor's VP of

marketing for world music, jazz, and distributed labels (U.S.), says, "Andy is an innovative and influential guitarist and musician, as evidenced by his guitar track being sampled in the No. 1 Puff Daddy track"-"I'll Be Missing You," which plunders Summers' signa ture riff on the Police's "Every Breath You Take." Morris adds, "He has a lot to say musically still This album is the next step in his career."

Noting that Summers "isn't just a straight jazz artist and isn't just a pop artist." Morris says that RCA Victor is trying to avoid pinning Summers to any of the stereotypes that have been bestowed on him through the years.

The album looks very different than other albums in this section, which will help it stand out on racks," she says. "The cover is a contact sheet of photos of Andy dancing wildly. We were try ing to svoid the smooth-jazz image that has been imposed on him.

Commenting on the marketing of the album, Joe Pignato, marketing manag-

erage and advertising in the jazz, guitar, and hardcore music media as well as the pop press and outlets. His release just happens to be coming at the same time as the recent Police frenzv. There are Police cover albums, Sting's greatest hits, and Police collections. All these people want to talk with Andy about those projects, so hopefully we can drum up interest in his solo work as well." Pignato says Summers' sidemen,

Levin and Bissonette, "also have their own followings, so we'll use that angle as well. All these areas make niche marketing so important to this release Concurrent with the release of "The

Last Dance," Summers has completed an instructional guitar video fo r Hot Licks, according to Pignato. "We are going to do a bunch of joint marketing with Hot Licks, including inserting an announcement about the CD in the video packages," be says, "We will also use clips from [the video] for in-store video loops.

In addition, Summers has made a radio edit of the album's opening cut, "Big Thing," for inclusion on the "BMG Alternative Bugjuice" sampler, which will be handed out to alternative and college outlets this fall. RCA Victor's plan reflects the label's

commitment to Summers. "We're looking at a long-term relationship with Andy," says Pignato. "He came to us (Continued on next page)



bu Geoff Maufield

BOYZ ARE BACK IN TOWN: The total is smaller than that which placed Mariah Carey on top of last issue's Billboard 200, but Boyz II Men do manage to replace their "One Sweet Day" collaborator atop the album list. The vocal quartet piles up 211,000 upits in its first week, shout 9% less than Carey had in her first week.

Boyz II Men's "Evolution" is the only title on the chart to exceed 200,000 units, although, with a 2% decline from the prior week, the No. 2 album from LeAnn Rimes falls just a few units shy of the 200.000 mark. "Evolution" was the top seller from several leading chains, including Tower Records, Camelot Music, Virgin Retail U.S., Hastings, the Wall, and the Wiz. The four-some got an assist from television, hitting the shows of Jav

Lene, Rosie O'Donnell, and Keenen Ivory Wayans during the track-

While an opening week in the 200,000-unit neighborhood is nothing to neeze at, we note that Boyz 11 Men's last outing, the 12-times-platinum "II," saw higher sales totals during each of its first two weeks. That one marched in with 302,500 units in the Sept. 17, 1994, Billboard and range up another 237,000 units the following week.

INGLE, JANGLE, JINGLE: If you saw only the first hour of the Sept. 24 telecast of the Country Music Assn. (CMA) Awards presentation, you got an idea why this annual special has such an impact on album sales. In those first 60 minutes, country fans were greeted with performances by six acts—Brooks & Dunn, Pam Tillis, George Strait, Deana Carter. Trace Adkins, and Lee Ann Womack—a menu that included two songs that reached No. 1 on Billboard's Hot Country Singles & Tracks chart.
In all, the three-hour telecast featured 19 full-length appearances, plus several bumpers that featured abbreviated performances by up-and-com-

The CBS telecast, which this year moved from October to September (Billboard, Oct. 4), easily won its night with a 13.3 rating and a 21 sbare and ranked 14th among the week's programs. The awards show actually had better numbers in '96, when it was the week's No. 9 show with a 14.9 rating and a 24 share, but even so, the '97 edition sends cowboy boots romping all over The Billboard 200, with Brooks & Dunn leading the pack on a 7-4 jump and a 16% gain (119,500 units).

Carter, who also visited David Letterman, picks up the big chart's Pacesetter award to go along with her CMA trophies, as the barefooted erformer skips 82-48 on an 87% sales gain. The CBS special also spurs Billhoard 200 bullets for Trisha Yearwood (No. 12, a 9,000-unit gain). Tim McGraw (29-25, a 26% gain), LeAnn Rimes (38-30 with a 37% gain, and 85-78 on a 19% gain), Strait (43-31, a 59% gain), Clint Black (80-72 a 28% gain), Martina McBride (88-84, a 15% gain), Alan Jackson (117-110. a 10% gain). Womack (154-130, a 23.5% gain), Adkins (178-132, a 48.5% gain), Tillis (141-133, an 11% gain), Michael Peterson (168-152, a 15% gain), and Chely Wright (180-171, an 11% gain). Each of the bulleted acts was given a chance to sing before CMA microphones. Needless to say, the awards show, and the related display campaign

staged at retail each year by the National Assn, of Recording Merchandisers and the CMA, also sparks our Top Country Albums list (see Country Corner, page 37). THE EVENT: As a result of the historic 3.4 million units registered by

Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight," all eyes are on the Hot 100 Singles Sales list, but the artist is selling some albums, too. John's new "The Big Picture," which does not include the revised "Candle." debuts at No. 9 on The Billboard 200 with 101,500 units, while "Love Songs" zips 75-56 with a 48.6% sales gain and "Greatest Hits" regains No. 1 on Top Pop Catalog Albums with a 45% sales increase. The catalog chart also sees re-entries by "Greatest Hits 1976-1986" (No. 16, a 55% gain) and "Goodbye Yellow Brick Road" (No. 20, a 62% gain); the former is a continuing curiosity, as, unlike John's other charting catalog albums, it does not contain the original During the tracking week, John was a TV guest of both Jay Leno and

Conan O'Brien. In the four chart weeks since be sang at the funeral of Diana Princess of Wales, the five mentioned albums have sold a comhined 248 000 units MALF-MAST: News of the car accident that claimed the life of Rich

Mullina (Billboard, Oct. 4) spurs a run on his most recent album. With more than a 600% increase in sales, it re-enters the Top Contemporary Christian chart at No. 7 and debuts at No. 143 on The Billboard 200, his first appearance ever on the latter chart. THIS AND THAT: No Doubt's "Tragic Kingdom" only spent 90

weeks on The Billboard 200, but it is 2 years old. Thus, a slide into that chart's bottom half moves the former chart-topper to catalog status. It debuts at No. 4 on Top Pop Catalog Albums . . . A week after Mariah Carey's "Butterfly," now No. 3, debuts atop The Billboard 200, a 13.5% increase in sales stirs a catalog chart debut, at No. 45, for her previous album, "Daydream." The new one experiences a 27.5% decline in its second week

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#### JAPANESE LABELS TAKING STEPS TO REVIVE RUSINESS

m than most. His company's first-

half shipments were up by almost 50%, according to industry data, thanks to hits by such acts as globe and Namie Amuro. "I think (the industry) has to be aggressive at this time of the year because we are facing the end of the year," Yoda adds. "Cutting back on budgets and chucking out artists will downsize the industry, which wouldn't

PolyGram, a powerful force in the market, is responding to tough times with a "Big 10" campaign, in which it is cutting back by 10% in each of the following areas: the average number of returns, the number of releases, the cost of promotion and marketing and the cost of cover design. "We all want to get past this hard time," says Poly-Gram K.K. president Ketichi Ishizaka. "The market is shrinking, and we have to respond." PolyGrum's first-half shipments were down roughly 12%, with foreign-repertoire shipments off 20%. One of the company's other respons

es: pricing Elton John's "Candle In The Wind 1997" st 1,300 yen (\$10.65), com pared with the usual CD-single tag of 1,000 yen (\$8.20). The market's condition has prompt-

ed an unusual number of label switches by prominent artists, among them Dreams Come True (Sony to Virgin/ Toshiba-EMI), the Boom (Sony to Toshiba-EMI), Towa Tei (For Life to EastWest), Tsuyoshi Nagabuchi (Toshiba-EMI to For Life), Noriyuki Makihara (WEA to Sony), and Chage & Aska (Pony Canyon to Toshiba-EMI).

"If the industry is shaky, artists move around," says Jack Matsumura, managing director of BMG Japan's Arista division. "The competition is more fierce, so then you want to steal someone." (Matsumura himself transferred-from Sony to BMG-last year, reflecting another trend in this down market: executive mobility.) The Arista executive is reducing his

division's new-release output, "We need to prioritize more," he says. The label is also focusing more on imports, although the weaker yen has made them more expensive than a couple of years ago, "It's a good idea to shift some smaller releases to imports." Matsumura continues, "so that we as a label can maintain control and cut down on work (such as translation of liner notes into Japanese l and concentrate instead on major or promising releases. "Cutting back on marketing [bud-

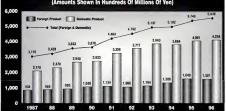
ets) is the last thing you want to do ou should cut many other costs, such as the cost of CDs themselves, distribution, recording, before cutting marketing and promotion. This is what everybody's doing right now." Several record companies are said to

be asking employees to take early retirement, although because of the Jananese tradition of lifetime employment, they are reluctant to publicize this. BMG Japan, for example, sought the early retreat of a number of staff after sales for the year ending June 30 fell I7% from the previous year to 39.3 billion yen (\$343.4 million). The label says it is cutting its domestic-artist ros ter by two-thirds from the current total of about 90 (Billboard, Aug. 23).

At independent label Polystar, six of the label's 70 employees have left—not to be replaced-since the beginning of the year. The company's January-July shipments were down 30%. "Our purpose is not to cut our work force but to reorganize the company on a more functional basis," saya Nobubiko Yamasaki, head of the label's administration divisi

Compounding the trading difficul-

#### Japanese Record Market Shipments Value 1987-1996 (Amounts Shown In Hundreds Of Millions Of Yen)



SOURCE: RECORDING INDUSTRY ASSN. OF JAPAN

ties: the especially poor performance of foreign repertoire, which accounts for roughly 25% of the total market (excluding imports), Industry data obtained by Billboard show that shipments of foreign music in the January-July period were down 11% from the

same period last year, while domestic repertoire was flat Toshiba-EMI's



sale value com pared with 1996, while the company's overall business downturn was just over 20%. Peter Buckleigh, EMI Music's resident director in Japan, says the industry's health is "the worst situation I've seen since I arrived here in

1983. Everybody's suffering."
Savs Toshiba-EM1 President Masaaki Saito, "This may sound strange, since we just signed (veteran act | Dreams Come True, but since the music market is in the middle of a higchange, we need to introduce new artists. Young people are spending more money on things like mobile phones and less on music. If we offer quality products they'll start to spend

their money on music again." Saito says that the industry's tough times have caused Toshiba-EMI to study options such as asking employ ees to take early retirement, but says the label hasn't decided whether to

implement such a policy yet. Sony is doing somewhat better, with overall January-July shipments down

just over 10%, including a 14% drop-off in domestic repertoire. At Avex, the difficulty with foreign product is illustrated by sales of Prodigy's "The Fat Of The Land," The label had expected to ship between 200,000 and 250,000

copies but wound up moving some 150,000 units. "This isn't mainstream music as far as Japan is concerned



notes. Avex, ranked second among Japanese record companies in the first half, is focus-

ing on developing new domestic acts such as Every Little Thing and Favorite Blue. Music retailers are sharing the pain

One cash-flow-challenged chain is said to be asking suppliers to wait 120 days for payment on consignment sales-an eternity in the fast-paced Japanese music business. Catalog sales of foreign product have taken a tumble, according to Keith Cahoon, Tower Records' Far East managing director, who says consumers are preferring Japanese pop-("J-pop"). "In the immediate future, I don't see foreign music making a strong comeback here," he says.

Cahoon also stresses that what sells in the U.S. doesn't automatically move in Japan. "You've got major [Ameri can] acts like Marilyn Manson and Hootie & the Blowfish playing clubs like Quattro [in Tokyo, capacity 700]. while Ynewie Malmsteen's latest album debuts at No. 4 on the charts. That September week, Malmsteen's Pony Canyon hit, "Facing The Animal," was the highest-ranked album by a non-Japanese artist in the Demps Publications top 20.

Even if domestic stars are more popular than foreigners, the record inde try is relying too much on megahits, according to some. "The market as a whole has tended to



emphasize a small number of hit products," says Masato Amono manager of the management planning unit at Shinseido, Japan's largest music web. Tower's Cahoon

adds, "There's a big difference in sales month to month

because of (the market's dependence on] big J-pop releases." Yet the business downturn has not persuaded suppliers-yet-to offer better terms to the trade, according to Tomoaki Ono, chief of the planning section of 26-store web Wave

Another key factor in the slump; the continuing poor state of the economy, hardly helped by an April I increase (from 3% to 5%) in the consumption tax. "The economy hasn't recovered to the level we expected," says Poly-Gram's Ishizaka, "and consumption is very weak." One reason foreign product is doing so poorly, he continues, is that in the last few years, the Japanese industry has relied too much on compilations of foreign-repertoire hits stead of promoting individual artists. Takeyasu Hashizume, president of

Warner Music's EastWest Japan label, contends that the industry needs new marketing strategies. For his part, he says, EastWest's promotion budget has been increased, largely because it has recently signed a number of new domestic acts as well as established artists such as Towa Tei and it wants to increase its Japanese repertoire

beyond the current 30% of sales. Meanwhile, Japan's music production companies, which play a crucial

role by discovering and grooming talent, are under pressure, too. One prominent firm, Amuse, is responding to the challenge by trying to secure more TV commercials or drama tie-ins for master recordings it owns. "That's our top priority," says Takayuki Uetake, assistant manager of Amuse's movie division, which works closely with the music production unit.

A number of observers agree that industry wees are not merely due to temporary economic factors but instead have more fundamental causes. They say young people, who make up a disproportionately large share of Japan's music-buying public, are spending more of their disposable income on items such as mobile phones and computer games.
"There's no doubt that the younger

generation is the trendsetter in the music market," says Sony Music's Kunugi, "but because the industry has concentrated too much on this generation, the market has become too onesided, resulting in megahit songs but at the same time making the catalog market sluggish."

In this environment, PolyGram's Ishizaka states, it is important to maintain Japan's saihau resale price maintenance system. This gives manufacturers the ability to set prices based on their perception of supply and demand-assuming that, in future, the music industry supplies what Japanese consumers demand

"With appropriate pricing and good marketing, consumers will respond very well," Ishizaka says. "We don't necessarily have to be pessimistic."



#### TRIO SETTING SUITS SUMMERS (Continued from preceding page)

with this record, and we're planning on

Soon after the album's release, Sumers will embark on a tour of major U.S. markets, with a European leg to follow early next year.

Retailers contacted by Billboard are enthusiastic about the prospects for "The Last Dance Of Mr. X." Ky Springer, GM at Penny Lane Records, a six-store chain based in Pasadena, Calif., says, "Andy used to shop our store in Venice, so we'd keep his records ound and feature him as a local artist. Rumors of a Police reunion and a

repackaging of their hits might help el any solo releases by the guys in the band. There will always be a hardcore following for the Police, and the completists have to have everything related to the group. I would say the release will probably engage an older demographic. I wouldn't expect it to be multi-platinum, but if he sells 25,000-50,000, he should consider it

successful."

Between now and the release of the record, Summers will be performing a ries of shows with Victor Baglioni in Argentina and Brazil.

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RILLROARD OCTORER 11, 1997



# Billboard Song Contest Hums Into 8th Year

kicked off its Eighth Song Contest. Writers can enter an original song in one of 11 categories, including: rock, alternative, pop, contemporary Christian, traditional gospel, jazz, R&B/rap, Latin, dance/house, country/folk, world. This year the contest also has a special performance category with three addi-

tional prizes. The song contest is sponsored by Gibson Musical Instruments and co-sponsored by BluBlocker Sunglasses, "TAX1" the independent A&R vehicle, Audix, and Disc Makers,

In addition to cash prizes, winners of the Billboard Song Contest will receive top-of-the-line instruments, microphones, sunglasses, A&R services from TAX1, and single song publishing contracts with McSpadden Smith Music

Winning songs in each category will be presented to top industry

artists producers and personal managers, who will decide which titles will be included on Disc Makers CDs. The winner of the performance category will receive a complimentary studio session at Cornerstone Recording Company of Oklahoma City.

New to this year's contest. entrants can add prestige to their songwriting resume with the new judging report. For an extra \$5 (for postage and handling) the entrants will receive a scoring report from the judges rating

To obtain an entry form call 405-523-4817, or visit the website at www.billboard.com/songcontest or see your local participating Gibson dealer. Enter before October 15, 1997, and you will receive an official Billboard Song Contest tee-shirt. All entries must be received by December

board in New York, Prior to that

Jennings was an international

manager for both Billboard and

career at BPI with The Hollywood Re-

porter in 1991. She

joined Billboard in

Los Angeles three

years ago as West-

The Hollywood Reporter. Stein began her

ern advertising manager.

their material.

# 15, 1997. PERSONNEL DIRECTIONS

Billboard associate publisher Jim Beloff has announced two promotions in the North American sales department. Pat Jennings

and Lezle Stein have been named Eastern advertising director and Western advertising director, respectively. In addi-

tion to their current responsibilities, each will manage the efforts of the sales staff in her

Jennings began working fulltime for Billboard in 1992 as director of marketing and sales for

Beloff says of the appointments: "Pat and Lezle are two of Billboard's most talented sales executives. I am eager to see what both of them can accom-Europe. She then became Eastplish in these much-deserved new ern advertising manager for Billpositions."

> Rillhoard Music Awards Law Verrag + Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

1997 Billhoard/Airplay Monitor Radio Seminar Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997 19th Annual Billboard Music Video Conference & Awards The Beverly Hilton, Beverly Hills, Calif. \* Nov. 20-22, 1997 Billboard's 1998 International Latin Music Conference & Awards Biscavne Bay Marriott, Miami, Fla. • April 5-7, 1998

Billboard's Fifth Annual Dance Music Summit Chicago Marriott Downtown, Chicago . July 8-10, 1998 For more information, contact Maureen Ryan at 212-536-5002.

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# **U.S. Lights 3.4 Million 'Candles'**

hu Fred Rronson

WHAT'S NO. 1 ON THE HOT 100? The answer, my friend, is "Candle In The Wind." The most anticipated chart entry in memory is Elton John's 1997 reworking of his classic song from 1973, fashioned by Elton and Bernie Taupin as a tribute to Diana, Princess of Wales. It may seem mundane to discuss chart trivia given the tragic circumstances that led to the release of this twosided hit. But that's what this forum is all about, and there is much to say about this

remarkable single that set a record by selling 3.4 million copies in the U.S. in one week.

No subject has generated more letters from Chart Best readers in the past 12 months than John's

unbroken string of having at least one top 40 single every year since 1970. He shattered Elvis Presley's 22-year run of top 40 hits with "The One" in 1992, and this release on John's Rocket label instantly expands his streak to 28 consecutive years.

"Candle In The Wind 1997"/"Something About The Way You Look Tonight" is John's ninth No. 1 (counting That's What Friends Are For" by Dionne & Friends), but the first to enter in pole position. It's the seventh single in the rock era to debut at No. 1. John, however, was the first artist to have an album open at No. 1 ("Cantain Fantastic And The Brown Dirt Cowbov" in 1975). "Candle" expands Elton's chart span of No. 1 singles to 24 years, eight months, and two weeks, dating back to "Crocodile Rock," That's the second-longest chart span in the rock era when considering an artist's entire career; the only srtist with a longer chart span is Michael Jackson, with 25 years, seven months, and one week between "I Want You Back" and "You Are Not

John and Taupin move into third place among son writers with the longest chart span of No. 1 hits. The only writers with longer chart spans are Brian Holland (25 years, five months, and three weeks from "Please Mr. Postman" by the Marvelettes to "You Keep Me Hangin' On" by Kim Wilde) and Gerry Goffin (24 years and nine months from "Will You Love Me Tomor-row" by the Shirelles to "Saving All My Love For You" by Whitney Houston). Sir George Martin was already the producer with

the most No. 1 singles in the rock era. As the producer of "Candle In The Wind 1997," he

now has 23 chart-toppers, leading Presley producer Steve Sholes (16) and Barry Gibb (14). But this latest effort for the longtime Beatles producer gives him a No. 1-hits chart span of 33 years, eight onths, and one week, dating to "I Want To Hold Your Hand. That's by far the longest chart spa

for any producer. Quincy Jones is second with 25 years, one month, and one week from "It's My Party" by Lesley Gore to "Dirty Diana" by Jackson, and Lamont Dozier is third with 24 years, five

months, and two weeks from "Where Did Our Love Go" by the Supremes to "Two Hearts" by Phil Collins.
Martin could stretch his record even further if the forthcoming "Tell Him" by Celine Dion & Barhra Streisand reaches the pinnacle. Rocket, founded in 1973 and revived in 1995, also goes

into the record books. It now has the longest gap between No. 1 hits, with 21 years and two months sep arating "Don't Go Breaking My Heart" and this issue's chart-topper. The previous record was 17 years and one month for the London label, between "Honky Tonk Women" by the Rolling Stones and "Venus" by Bananarama. "Candle In The Wind 1997," which could have a lengthy stay at No. 1, is the second song rerecorded by John to hit No. 1. His most recent single to reach the summit was "Don't Let The Sun Go Down On Me. recorded as a duet with George Michael in 1991.

# VEAR-TO-DATE OVERALL UNIT SALES

533,008,000 (UP 6.7%) TOTAL 499,349,000 **ALBUMS** 411 619 000 433 176 000 /UP 5 2% SINGLES 87,730,000 99.832.000 (UP 13.8%)

CASSETTE OTHER

YEAR-TO-DATE SALES BY ALBUM FORMAT 294,525,000 329 983 000 /UP 12% 116 052 000 102,151,000 (DN 12%) 1 042 000 1 042 000 -

# 16 796 000

AST WEEK 13,114,000

CHANGE UP 28.1% THIS WEEK

> 12.217.000 CHANGE

UP 37 5%

# 11 110 000

AST MEN 10,784,000 CHANGE

HP 3% THIS WEEK

> 9.977.000 CHANGE IIP 11 4%

# 5 686 000

---2,330,000

CHANGE UP 144%

THIS WEEK 2.440.000

CHANGE UP 153.8%

DISTRIBUTORS' MARKET SHARE

	WEA	INDIES	SONY	POD	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	20.7%	17.9%	13.8%	12.4%	12.2%	11,6%	11.4%
CURRENT ALBUMS	19.6%	16.7%	13.1%	10.9%	15.1%	12.1%	12.6%
TOTAL SINGLES	14.5%	5.7%	9.1%	38.9%	21.1%	5.3%	5.3%
HOUNDED FIGURES							

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



